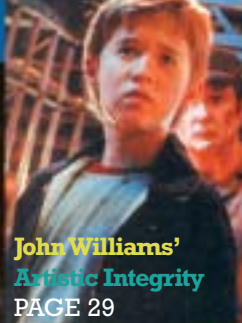


FILM SCORE

M O N T H L Y

VOLUME 6, NUMBER 6



John Williams'
Artistic Integrity
PAGE 29

A WHOLE DIFFERENT ANIMAL

Danny Elfman scores
the next step in
Apes evolution

HANS ACROSS AMERICA

Zimmer's latest
conquest

HORNER'S CORNER

Buyer's Guide
Part Two

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Morituri

By Jerry Goldsmith

WITH

Raid on Entebbe

By David Shire



FSM'S NEW SILVER AGE CLASSICS RELEASE IS AN action/suspense doubleheader drawn from the riches of the Twentieth Century Fox vaults. It showcases a mid-'60s feature film score by Jerry Goldsmith, displaying the best of the astringent attitude typical of his television music, and a television movie score by David Shire for a production with feature film ambitions. Each story involves the powerful interactions of nations and the plight of refugees, told with a lean, ascetic sensibility.

MORITURI IS AN OBSCURE BUT INTERESTING 1965 suspense film starring Marlon Brando as a German deserter blackmailed into accepting an undercover mission as a Gestapo officer on board a freighter during World War II, with Yul Brynner as the ship's tough but sympathetic captain. From this simple premise the film evolves into a complex story of moral ambiguities, torn allegiances and twisted loyalties. Jerry Goldsmith seized on these tortured undercurrents to provide a gritty, dynamic score that expanded on his best adventure music for television (*The Man From U.N.C.L.E.*, "Jonah and the Whale" from *Voyage to the Bottom of the Sea*) and placed it in the wider context of his feature film work (*The Satan Bug*). Taking his cue from *The Third Man*, Goldsmith wrote a main theme for solo zither—sad, mysterious and Eastern European—which, as always for the composer, becomes the hook on which the entire score is hung.

MORITURI IS PRESENTED ON THIS CD IN COMPLETE form, including music cut from the film. For the first time, the score has been remixed to stereo, allowing the composer's aggressive, ostinato-based action music to blast through the way it was meant to be heard—with low-end piano, electric bass and harpsichord adding to Goldsmith's indelible style. (A previous, unauthorized CD release of *Morituri* was in hissy mono and lacked the zither overdubs for all of the interior scoring.)

RAID ON ENTEBBE WAS A 1977 TELEFILM (RELEASED theatrically overseas) about the daring hostage rescue carried out by Israeli commandos in Uganda in summer 1976. Irvin Kershner (*The Empire Strikes Back*) directed a skilled cast, including Peter Finch, Charles Bronson, Yaphet Kotto, Martin Balsam, Horst Buchholz and a young James Woods in a documentary-style tale of the hijacking and rescue of the Israeli passengers. Scoring was handled by David Shire, who had cemented his reputation as one of the most intelligent and sensitive composers to work in the 1970s (*The Conversation*, *The Taking of Pelham One-Two-Three*, *All the President's Men*). Shire's sparse score deftly underscores the threat of the terrorists, the anguish of the hostages and the celebration of their return (the last cue featuring an authentic Israeli folk song).

MOST NOTABLY, SHIRE WROTE A PULSATING, AGGRESSIVE theme for the Israeli commandos, which is the best—and possibly the only—example of "Jewish action music" in the history of film, with four pianos beefing up the bass line. For this premiere album release, Shire has assembled a four-movement suite of his score to best program the music for independent listening: the action music is collected as "The Raid." The suite is presented in clean mono.

AS ALWAYS, THE CD FEATURES ALL OF THE INSIGHTFUL liner notes, in-depth photos and colorful art direction that fans have come to expect from *FSM*. *Morituri* and *Raid on Entebbe*—together again for the first time!

MORITURI	
1. Main Title/Tokyo	2:11
2. Assignment in Macao	2:02
3. Bon Voyage/Hot Wire	3:38
4. Boat Drill	1:15
5. What to Do Next	1:03
6. Theme from Morituri	1:46
7. A Change of Fate/Sneak Attack	1:53
8. Nine Days Out	1:36
9. Traffic Jam/Caught in the Act	4:49
10. Boarding Party	1:04
11. The Meeting	0:57
12. The Prisoners	2:44
13. Change of Command/Prepare for Mutiny	4:30

14. A Lost Cause	1:34
15. A Change of Heart	2:08
16. Break Out	3:07
17. Abandoned Ship	3:58
18. End Title	1:14
Total Time:	41:46

RAID ON ENTEBBE	
19. The Hijacking	4:09
20. The Imprisonment	3:38
21. The Raid	4:41
22. The Return	2:58
Total Time:	15:29
Total Disc Time:	57:50

Album Produced by
Lukas Kendall and David Shire



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ON THE COVER: THE NEXT STEP IN APES EVOLUTION

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FILM SCORE

We Can Be Had!

Our Senior Editor reveals his soft spot for composers.

Just the other day I was screaming at Jon Kaplan for writing some careless remark about a film composer we wanted to interview and thus increasing the odds that said composer would join the lengthy list of people who won't talk to us loveable goons here at *Film Score Monthly*. "Thanks a lot!" I snarled as I repeatedly bashed Jon's oaken head against the corner of a desk. "When [aforementioned composer]'s agent calls me to say that [composer] won't talk to us because of that line, I'm putting YOU on the phone to answer for it!" As



Another FSM editorial meeting is successfully concluded.

Jon's eyes rolled up into the back of his head and bits of red bone and brain matter dripped off the side of the desk, he seemed somehow to register a kind of understanding. I know that bridging the generation gap is always a challenge, but this time I really felt like I'd gotten through to the boy. As I left the

office in search of powerful blood-lifting stain removers, I felt a new appreciation for the fragile ties that bind human beings together.

Why do some film composers prefer not to talk to us? That's easy. We have an unfortunate tendency when we don't like something to point it out. This rankles composers who don't know who we are but do know that we seem to be one of the only magazines around about film music. As one composer put it to me, "*Entertainment Weekly* probably isn't going to say anything about my score, but your magazine will." In many cases, our office of societal rejects is the only public source of feedback composers can get about their film scores. A character in Stanley Kubrick's *Paths of Glory* recalls an amusing sign at a bar that said "Do Not Be Afraid to Ask for Credit, Because Our Way of Refusing Is Very Kind." Unfortunately, our way of reviewing is often not kind. We call a spade a spade, which often involves using words like "bad," "derivative" or "Horneresque" (you see, James Horner is one of the guys who will never talk to us).

Despite our enduring bad attitude, there are actually a large number of respected and talented film composers who will talk to us (take, for example, this issue, with Danny Elfman, Hans Zimmer, Howard Shore and Elliot Goldenthal). Here's a dirty little secret: It's easy to write scathing CD reviews from the relative safety of Ohio or New Jersey, when you know you'll likely never face the composer in question at a

society function or even over the phone. As Jay Chattaway once said to me, "Once I meet a composer I find I'll wind up liking his music." That's not a universal truth, but I've certainly found that if I speak to a film composer and he turns out to be a nice guy, I find it very difficult to contemptuously dismiss his work. A perfect example of this dictum is Hans Zimmer. Before I met him I made certain to lump anything he, John Powell or any of his other colleagues produced under the blanket condemnation of "Media Ventures crap." I would seek out any similarities in sound I could find between the handful of Media Ventures-spawned composers and trash it as everything I hate about contemporary film music.

When Lukas and I met Zimmer in 1997 to talk about *The Peacemaker*, he wanted to do something more interesting: talk about FSM's collective attitude toward his music. Man, that was fun! Sure, it was terrifying at first—here we were standing in a powerful composer's studio and he was going to yell at us! But while we agreed to disagree, the resulting exchange was immensely entertaining and let me see Hans in an entirely new light—you know, as a *person*. And I forced myself to look at his work with a fresh perspective. Of course I still didn't like everything Hans did, but at least I was willing to give it a chance. It didn't hurt that later I started watching *Iron Chef* and Hans' *Backdraft* theme was drummed into my head. Then I saw *Gladiator* and loved that score.

Seeing Hans again and having him actually remember who I am and needle me for some remark I made or review he disagreed with is an oddly bracing experience. This guy actually reads what I write! I'm still tickled when I find out some young composer or music editor reads *FSM*—when a big name composer admits to it, it definitely gets my attention.

So I have a deal for any composer who, for whatever reason, prefers not to talk to *FSM*. I'm specifically addressing not those of you who would prefer to go on ignoring the very existence of the magazine (you're not reading this anyway), but the few out there who've been ticked off by a review or read the magazine but get perturbed by its snarky tone. Give me a call. My office number is 310-253-9599. You can yell at me for any review in the magazine that's annoyed you. If you charm me I will start having second thoughts about writing anything overtly nasty about your work, and I will have long arguments with Jon Kaplan about you, after his head wounds heal. I can't guarantee that everything we write about you from there on in will be glowingly positive, but I do guarantee that we will look at you as a human being with thoughts, feelings and dreams.

Jeff Bond, Senior Editor

"That's all Folks!"TM

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Coming in August 2001 From Rhino!



James Bernard (1925-2001)

James Bernard, English composer most closely associated with Hammer Films, passed away on July 9, 2001, at age 75.

For many of a certain age, he was as important as Bernard Herrmann and Dimitri Tiomkin in instilling in us a lifelong love for film music.

Bernard was born in the Himalayan foothills to a British Army officer on September 20, 1925. Returning to England for school, he attended Wellington College. During the war years, Bernard was enlisted right out of school into the Royal Air Force's intelligence section, where he worked on breaking Japanese codes.

Following the war, Bernard attended the Royal College of Music under Herbert Howells. Through Howells he was introduced to the great English composer Benjamin Britten, and became Britten's amanuensis, copying out the choral parts for the opera *Billy Budd*. Britten encouraged him to compose, and Bernard began scoring radio shows for the BBC. It was one of these, an adaptation of the Elizabethan revenge melodrama *The Duchess of Malfi*, that in 1955 brought him to the attention of Hammer Films, which was about

to embark on a feature adaptation of the BBC-TV science-fiction serial *The Quatermass Experiment*.

Curiously, years before in 1951 he had won an American Oscar for Best Screen Story for *Seven Days to Noon*, written in collaboration with his longtime companion Paul Dehn, a respected critic and screenwriter (*Goldfinger*, *Murder on the Orient Express*).

The icy tones and intricate dissonances of Bernard's *Quatermass* score proved ideal, and Hammer provided regular employment for him as it began its series of horror and science fiction films that made its company name. Among Bernard's many scores for Hammer were *The Curse of Frankenstein*, *Dracula* (aka *Horror of Dracula*), *The Hound of the Baskervilles*, *The Damned* (aka *These Are the Damned*)—the latter for the great director Joseph Losey—*She, Frankenstein Created Woman*, *Frankenstein Must Be Destroyed* and *The Legend of the 7 Golden Vampires*. His score for *Quatermass 2* utilized an all-string orchestra three years before Bernard Herrmann's venture into that territory with *Psycho*. Other assignments included such mainstream fare as *Across the Bridge* and a London stage musical in collaboration with Paul Dehn called *Virtue in Danger*.

Although most famous for his "anxiety music" (as he described

it) with its propulsive rhythms and inventively ominous chords, James Bernard loved any opportunity to write something of a romantic or sensuous character, which the Hammer scores allowed him to do with surprising frequency.

After his Hammer years, Bernard retired to Jamaica with Dehn, where he continued to live following Dehn's death in 1976.

Bernard's later years were a mixture of personal tragedies counterbalanced by growing recognition for his work. The murder of a close friend on the grounds of his home while Bernard was away in England caused him to return to live in London. Then in the last few years, this man who always had

been robust and vital began to have a series of health problems, most seriously with his heart.

On the other hand, Silva Screen re-recorded a number of his most distinctive scores. These CDs were augmented by GDI Records' recent issues of many of Bernard's scores from the original session tapes. Together the efforts of the two companies gave fans proper versions of Bernard's music for the first time.

He also achieved a personal triumph with the premiere at the Royal Festival Hall of his score for FW. Murnau's silent *Nosferatu* in conjunction with a screening of the film, Bernard's music being rapturously received. In addition he was frequently seen at Hammer events, where many life-

Trophy Time

Nominations for the 2000-2001 Emmy Awards were announced July 12. You can catch the show itself on CBS, Sunday, September 16, from the Los Angeles Shrine Auditorium. Here are the nominations for the music categories:

Outstanding Music Composition for a Series (Dramatic Underscore)

The Simpsons: "Simpson Safari"
Alf Clausen

Star Trek: Voyager: "Workforce (Part 1)" Dennis McCarthy

Star Trek: Voyager: "End Game"
Jay Chattaway

The West Wing: "Shadow of Two Gunmen" W.G. Snuffy Walden

Xena: Warrior Princess: "The Rheingold" Joseph LoDuca

Outstanding Music Composition for a Miniseries, Movie or Special (Dramatic Underscore)

Bailey's Mistake
Mason Daring

For Love or Country: The Arturo Sandoval Story
Arturo Sandoval

Papa's Angels
Velton Ray Bunch

Outstanding Music and Lyrics

American Film Institute Life Achievement Award: A Tribute to

Barbra Streisand

Song Title: "On the Way to Becoming Me"

Marvin Hamlisch, Composer

Alan Bergman, Lyricist

Marilyn Bergman, Lyricist

Dancing in September

Song Title: "Welcome Back (All My Soulmates)"

Mark Sparks, Composer

Sy Smith, Lyricist

Gary and Mike: New York, New York

Song Title: "Mole Folks Song"

Greg O'Connor, Composer

Fax Bahr, Lyricist

Adam Small, Lyricist

Howard Gewirtz, Lyricist

Robert Klein: Child in His 50's

Song Title: "Colonoscopy"

Robert Klein, Composer/Lyricist

Bob Stein, Composer/Lyricist

Yesterday's Children

Song Title: "A Dream That Only I Can Know"

Patrick Williams, Composer/Lyricist

Outstanding Main Title Theme Music

Big Apple

Marc Bonilla, Composer

Gideon's Crossing

James Newton Howard, Composer

Soul Food

Kenneth Babyface Edmonds,

Al Green, Composers

Survivor

Russ Landau, Composer

Thoroughbred

Michael Josephs, Composer

long fans finally got to meet him.

His health problems finally overcame him, and he died of heart failure.

Occasionally when one meets someone whose work has been loved since childhood, one comes up against the feet-of-clay syndrome. That absolutely did not occur with James Bernard. He was everything one hoped he would be and more. When he wrote cues with titles like "The Victory of Love," that was something he really believed in. That quality informed his relations with friends and fans, who found a most kind, intelligent and generous man.

—Joseph Kaufman

FSM en Español!

Publisher Sergio Hardasmal has created a Spanish version of *Film Score Monthly*, called *Film Music*. The first issue (June-July-Aug. 2001) contains a selection of *FSM* articles in Spanish as well as new features on Spanish composers and events, and ships with a special CD. The Vol. 1 CD contains 13 tracks from such Spanish composers as Roque Banos, Angel Illarramendi, Juan Bardem, Carles Cases, Suso Saiz, Victor Reyes and others. The current subscription deal offers four issues for the price of three.

For more info, check out www.megamultimedia.com/filmmusic or email filmmusic@megamultimedia.com

Una nueva publicacion de musica de cine con CD en español. El primer numero (Junio-Julio-Agosto 2001) contiene una seleccion de los articulos publicados en *FSM*, traducidos al español, junto a otros nuevos y prestando un interes especial por los compositores españoles y eventos relacionados. El CD del primer numero contiene 13 temas de grandes compositores españoles, como Roque Banos, Angel Illarramendi, Juan Bardem, Carles Cases, Suso Saiz, Victor Reyes y otros. Oferta de suscripcion: Quattro numeros al precio de tres.

Mas informacion en

www.megamultimedia.com/filmmusic.

Informacion y publicidad filmmusic@megamultimedia.com

FSM

Record Label Round-Up

All the albums you'll be waiting for

Aleph

Due in August is *Intersections, Jazz Meets the Symphony, No. 5* (Lalo Schifrin).

www.alephrecords.com

All Score Media

Forthcoming is *Signals—Signale* (ASM 010), a DEFA sci-fi score collection, featuring the music from *Signals*, *Eolomea* and more. Composers include Sasse, Fischer and Markowski. Forthcoming is *Wigwam, Cowboys, Roter Kreis* (ASM 009), the third installment of the label's DEFA western score collection, featuring the music of Severino, Blood Brothers, Apaches and others.

www.allscore.de

BMG

Due Nov. 6 is *Exodus* (Ernest Gold). Scheduled for a February 2002 release is the first-time-on-CD release of *The Caine Mutiny* (Max Steiner).

BMG France

Forthcoming is *Le Fabuleux Destin D'Amelie Poulain* (Vann Tiersen).

Brigham Young University

Forthcoming is *Max Steiner at RKO*, a 2-CD set with original tracks from *Symphony of Six Million*, *Bird of Paradise*, *Morning Glory*, *Little Women*, *Of Human Bondage*, *The Little Minister* and *The Informer*.

Chromatic Records

Forthcoming is *Music From Hollywood: A Collection of Mark Mothersbaugh Film Music and The Chromatic Collection, A 5.1 DVD Audio Sampler*.

www.chromaticrecords.com

Cinesoundz

Coming soon are remixes of music from the Italian cartoon series *Signor Rossi* and *La Linea*; *Filmmuseum Berlin Vol. 1*, (compilation of German film music from 1900-1945) has been pushed to September; and due

in October is *Filmmuseum Berlin Vol. 2*.

tel: +49-89-767-00-299

fax: +49-89-767-00-399

info@cinesoundz.de; www.cinesoundz.com

Deutsche Grammophon

Due Sept. 18 is the John Williams/Gil Shaham collaboration featuring *TreeSong*, a revised version of Williams' *Violin Concerto* and three pieces from *Schindler's List*. In Japan, the same CD was reportedly released in July.

GDI

Forthcoming are *Satanic Rites of Dracula* (John Cacavas), *Captain Kronos* (Laurie Johnson), *Countess Dracula* (Harry Robertson), *Dracula AD1972* (Michael Vickers), *Dr. Jekyll and Sister Hyde* (David Whitaker) and *Hands of the Ripper* (Christopher Gunning).

GNP/Crescendo

Imminent are *Battle Beyond the Stars* and *Humanoids From the Deep* (Horner, single CD release),

The Best of Stargate SG-1: Season One (Joel Goldsmith, Dennis McCarthy and others); *Andromeda* (featuring main title by Rush) and *Black Scorpion: Music From the Movie and TV Series* (David G. Russell/Kevin Kiner).

www.gnpcrescendo.com

Hollywood Records

Due in September is *Arac Attack* (John Ottman, various).

Intrada

Now available is Volume 2 of the Intrada Special Collection, David Shire's *The Conversation* (1974).

www.intrada.com

Jell Records

Due in August is *61** (Marc Shaiman).

Marco Polo

Still forthcoming from Swiss producer/conductor Adriano: *Dmitri Shostakovich: The Fall of Berlin* (complete original version), with suite from *The Memorable Year 1917*. The latter half of 2001 promises an Adolph Deutsch album with extended suites from *The Maltese Falcon*, *High Sierra*, *George Washington Slept Here*, *The Mask of Dimitrios* and *Northern Pursuit*; and a

FSM Classics

Two Classic veterans, one old friend



Alfred Newman returns in the soundtrack to *The Best of Everything*, a late-'50s melodrama of working-class women struggling with life and love in New York City. This score is noteworthy as Newman's last contribution as the head of 20th Century Fox's music department, as well as for his usual high compositional standard. This Golden Age Classic is in stereo, including source music, Johnny Mathis' title tune and other bonus tracks.

Jerry Goldsmith was making the transition from television to feature film scoring by 1965, and *Morituri* was one of his early motion picture assignments from that period. An obscure but interesting tale of treachery on the high seas during WWII, it features an exciting and characteristically exotic action score, in stereo. But wait, this Silver Age Classic also features:

David Shire's remarkable music for *Raid on Entebbe*, the 1976 television film with theatrical ambitions. His score is arranged into a four-movement suite created especially for this release by the composer himself.

Next month—well, you'll just have to wait and see. We're always interested in your suggestions and comments, so drop us a line.

FSM

Bernard Herrmann CD featuring the complete score to *Five Fingers* and most of the score to *The Snows of Kilimanjaro*.
www.hnh.com

MCA/Japan

Forthcoming is John Barry's *Ipcress File*.

Milan

Due Aug. 21 are *An American Rhapsody* (Cliff Eidelman) and *Session 9* (score composed and performed by Seattle alternative group Climax Golden Twins).

Monstrous Movie Music

The next Monstrous CD will be *Mighty Joe Young*—a "Ray Harryhausen tribute disc" featuring music from 1949's *Mighty Joe Young* (Roy Webb); 1957's *20 Million Miles to Earth* (Mischa Bakaleinikoff and Columbia music library cues by George Duning, Frederick Hollaender, David Diamond, Daniele Amfitheatrof, Max Steiner, David

Raksin and Werner Heymann); plus 1956's *The Animal World* (Paul Sawtell). *This Island Earth* will follow.
(800) 788-0892, fax: (818) 886-8820
email: monstrous@earthlink.net
www.mmmrecordings.com

Pacific Time Entertainment

Due Sept. 18: *The Sonâ's Room* (*La Stanza Del Figlio*; Nicola Piovani).

Pacific Time Entertainment has moved. The new mailing address is: 18 East 16th Street, Suite 507, NY, NY 10003.
www.pactimeco.com

Percepto Records

Due in September are Percepto's complete original score to *The Changeling* (Rick Wilkins, Ken Wannberg [veteran music editor for John Williams] and Howard Blake), as well as a deluxe re-release of Bruce Broughton's popular *The Boy Who Could Fly*. Also forthcoming are *Invasion of the Saucer Men/It Conquered the World* (Ronald Stein); from the Vic Mizzy catalog a limited

archival release of original music from the 1960s TV classic *The Addams Family*; a Rankin/Bass follow-up to *Mad Monster Party*; and a Halloween CD tribute to William Castle.
www.percepto.com

Pomme (France)

Forthcoming are scores from composer Vladimir Cosma: *Alexandre Le Bienheureux/Clerambard, La Boum/La Boum 2, La Chevre/Les Fugitifs/Les Comperes, La Septieme Cible/Le Prix Du Danger, L'Aile Ou La Cuisse/L'Inspecteur La Bavure/Banzai, Le Bal, Le Chaud Lapin/Les Zozos/Pleure Pas La Bouche Pleine, Le Pere Noel Est Une Ordure/Les Sous Doues En Vacances, Les Aventures De Rabbi Jacob/L'Aile Ou la Cuisse/La Zizanie, L'Etudiante, Nous Irons Tous Au Paradis/Un Elephant Ca Trompe Enormement and Salut L'Artiste/Courage Fuyons*.

Prometheus

Coming mid-September are a

world-premiere recording of John Barry's score to *Masquerade*; and *The Black Stallion* (Carmine Coppola) coupled with *The Black Stallion Returns* (Georges Delerue).
www.soundtrackmag.com

RCA

Due late-August is *Sodom & Gomorrah* (Miklos Rózsa).

Screen Archives Entertainment

Now available is a limited-pressing promotional CD of the film works of John Morgan and William Stromberg; highlights include cues from *Other Voices, Mutant Species, Demon in the Bottle, Atomic Journeys, Trinity & Beyond, The Medal and Nukes in Space*.

Contact Screen Archives Entertainment at PO Box 500, Linden VA 22642; ph: 540-635-2575; fax: 540-635-8554; www.screenarchives.com

Silva Screen

Due mid-August is a 4-CD set of

NOW PLAYING Films and CDs in current release



<i>American Pie 2</i>	David Lawrence	Republic/Universal*
<i>American Outlaws</i>	Trevor Rabin	Varèse Sarabande
<i>Apocalypse Now Redux</i>	Carmine Coppola	Nonesuch
<i>Brother</i>	Jô Hisashi	Silva America**
<i>Bully</i>	Eminem, Various	Muse**
<i>The Anniversary Party</i>	Michael Penn/Various	BMG**
<i>The Closet</i>	Vladimir Cosma	n/a
<i>Ghost World</i>	David Kitay	Shanachie*
<i>Hedwig and the Angry Inch</i>	Stephen Trask	London/Sire
<i>Jin Roh</i>	Hajime Mizuguchi	JVC
<i>Jurassic Park III</i>	Don Davis	Decca
<i>Legally Blonde</i>	Rolfe Kent	A&M
<i>Lost and Delirious</i>	Yves Chamberlain	n/a
<i>Lumumba</i>	Jean-Claude Petit	CAM
<i>Made</i>	John O'Brien & Lyle Workman	Redline Entertainment
<i>Monty Python and the Holy Grail</i>	DeWolfe, Neil Innes	BMG**
<i>Osmosis Jones</i>	Randy Edelman	Warner Sunset**
<i>Pandaemonium</i>	Dario Marianelli	n/a
<i>The Princes and the Warrior</i>	Pale 3	Trauma
<i>Rush Hour 2</i>	Lalo Schiffrin, Various	Varèse Sarabande, Universal/Def Jam*
<i>Scary Movie 2</i>	Marco Beltrami	n/a
<i>Sexy Beast</i>	Roque Banos	Universal/Beyond
<i>The Score</i>	Howard Shore	Varèse Sarabande
<i>The Vertical Ray of the Sun</i>	Tôn-Thât Tiêt	n/a

*song compilation with one track of score or less **combination songs and score



John Barry's music. Forthcoming shortly thereafter will be three new CD recordings of the complete *Lion in Winter* (also featuring an extended suite from *Mary Queen of Scots*), *Robin and Marian* and *The Last Valley* scores.

Now available are *The Essential Alfred Newman*, with themes and suites from *Street Scene*, *Captain From Castile*, *Airport*, *Wuthering Heights*, *How the West Was Won*, *The Keys of the Kingdom*, *The Diary of Anne Frank*, *The Razor's Edge* and the 34-minute *Man of Galilee Cantata*, based on themes from *The Robe* and *The Greatest Story Ever Told*, and a double CD of *The Essential Max Steiner*.

Still forthcoming is *Shakespeare at the Movies*, which includes music from *Twelfth Night* (Davey), *Hamlet* (Shostakovich, Morricone and Doyle), *Henry V* (Walton and Doyle), *Richard III* (Walton), *Julius Caesar* (Rózsa and Michael J. Lewis), *Love's Labours Lost*

(Doyle) and *Romeo and Juliet* (Rota and Armstrong). The double CD will also include some of the most famous Shakespeare speeches, narrated by Sir Derek Jacobi, Ben Kingsley, Jenny Agutter and Ioan Gruffud. Also forthcoming is *Music From the Films of Michael Caine*.

www.silvascreen.co.uk or
www.soundtracksdirect.co.uk

Super Collector

Forthcoming are promotional releases of *Pitch Black/Bride of Chucky* (Graeme Revell) and *Bill and Ted's Excellent Adventure 1 & 2* (David Newman), as well as *Life With Judy Garland: Me and My Shadows* (William Ross).

www.supercollector.com

Toho Music

We recently learned of the availability of boxed-set soundtracks to the films of Akira Kurosawa. After a little digging around, we've found that they are indeed available, but you may have to make your way through Toho

Music's Japanese website to find them. We'd also suggest contacting dealers like Super Collector, Intrada or Footlight Records for further information. The soundtracks are *The Seven Samurai*, *To Live/To Live in Fear/The Lower Depths*, *Macbeth*, *The Hidden Fortress*, *The Bad Sleep Well*, *Yojimbo*, *Sanjuro*, *High and Low*, *Red Beard*, *Clickety-Clack/Dersu Uzala*, *Shadow Warrior*, *Ran* and *Dreams/Rhapsody in August/Not Yet*.

www.toho.co.jp/music/kurosawa/index.htm

Universal (France)

Forthcoming in Universal's soundtrack series in France: *L'Homme Orchestre* (François de Roubaix), *Boulevard du Rhum* (de Roubaix), *Fanfan* (Georges Delerue), *Pierrot le Fou/Weekend* (Antoine Duhamel), *Les Valseuses/Calmest* (Stéphane Grappelli/Georges Delerue), *Beau-Père* (Philippe Sarde), *Le Train* (Sarde), *Les Choix des Armes/Fort Saganne* (Sarde)

and *Delerue Annees 60* (Delerue).

Universal (Germany)

Now available is a compilation series of pop tracks from the likes of Burt Bacharach, Tom Jones, Francis Lai and John Barry.

Varèse Sarabande

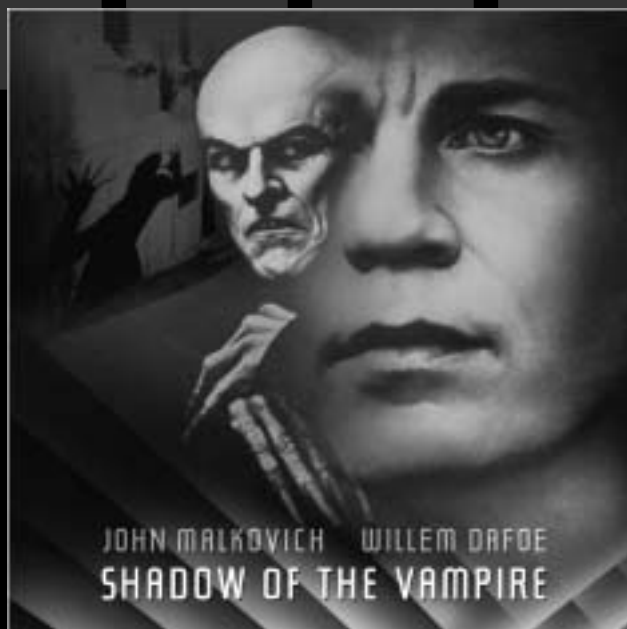
Due Aug. 21: *Jay and Silent Bob Strike Back* (James L. Venable), *Rush Hour 2* (Lalo Schifrin), *Cats & Dogs* (John Debney), *Baby Boy* (David Arnold); Aug. 28: *O* (Jeff Danna); Sept. 11: *When Good Ghouls Go Bad* (Christopher Gordon), *The Glass House* (Christopher Young), *Bubble Boy* (John Ottman).

Please note:

We depend on the record labels for updated and/or amended release information. While we try to present these release announcements with 100 percent accuracy, dates slip, titles get pushed out months or sometimes are canceled altogether. Please bear with us.

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PTE-8531-2



PTE-8532-2



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Upcoming Assignments

Who's writing what for whom

"McCarthy to Enterprise, Come In"

Dennis McCarthy has landed the assignment of scoring the two-hour opening episode of the new *Star Trek* TV series, *Enterprise*, starring Scott Bakula. While rumors continue to circulate as to who is scoring the main title (Goldsmith?), McCarthy was the sensible choice to score the pilot episode, having pulled regular scoring duties for *Star Trek: The Next Generation*, *Deep Space Nine* and *Voyager*.

Bernstein Falls Victim to RAT RACE

Elmer Bernstein's score for the Paramount comedy *Rat Race* has been rejected, reportedly after his score was written and recorded in its entirety. Bernstein, who had stepped in to fill the shoes of Jerry Goldsmith after Goldsmith fell ill, has been replaced by John Powell (*Evolution*).

Rolfe Kent Is "It"

Composer Rolfe Kent (*Legally Blonde*, *Election*, *Nurse Betty*) was named to *Entertainment Weekly's* "It List" this summer. The magazine cited his eclectic style and growing appeal to both the art-house community and mainstream Hollywood.

-A-

David Arnold *D'Artagnan* (dir. Peter Hyams).

-B-

Angelo Badalamenti *C'est Amour Lá*.

John Barry *Enigma* (dir. Michael Apted, starring Kate Winslet).

Jeff Beal *Door to Door* (TNT/ William H. Macy).

Christophe Beck *Sideshow, Slap Her She's French* (dir. Evan Dunskey).

Marco Beltrami *The First \$20 Million Is Always the Hardest*, *Joy Ride*, *Blade 2: Bloodlust*.

Amin Bhatia *Going Back*.

Simon Boswell *The Sleeping Dictionary*.

Bill Brown *Trapped* (USA network).

-C-

John Cameron *To End All Wars*.

George S. Clinton *Speaking of Sex* (J. Spader, Jay Mohr).

Elia Cmlral *Bones* (New Line Cinema, dir. Ernest Dickerson, w/Pam Grier).

Kaveh Cohen *Whatever Became of....*

Stewart Copeland *Deuces Wild* (MGM).

-D-

Jeff Danna *The Grey Zone*.

Mychael Danna *Monsoon Wedding*, *Hearts in Atlantis*.

Don Davis *The Matrix 2&3*, *Long Time Dead*, *13 Ghosts*.

John Debney *Snowbound* (Disney), *Jimmy Neutron* (Paramount).

Thomas DeRenzo *Juror #8*.

Andrew Dorfman *A Second to Die*.

Anne Dudley *Tabloid*, *The Bacchae*, *Diablo*.

-E-

Randy Edelman *The Gelfin*.

Cliff Eidelman *Ocean Men*, *An American Rhapsody*.

Danny Elfman *Spider-Man* (dir. Sam Raimi).

-F-

George Fenton *Summer Catch*.

Ruy Folguera *The Magnificent Ambersons* (starring Madeleine Stowe; A&E).

David Michael Frank *Passion and Prejudice* (USA cable).

Christopher Franke *Dancing at the Harvest Moon*.

George Furtney *It All Happens Incredibly Fast*.

-G-

Jerry Goldsmith *The Castle* (dir. Rod Lurie).

Larry Groupé *Mind of the Married Man* (HBO), *The Search for John Gissing* (Janeane Garofalo, Alan Rickman), *Out of the Black*.

-H-

Lee Holdridge *Family Plan* (Leslie Nielsen), *No Other Country, Africa*.

David Holmes *Ocean's Eleven*.

James Horner *A Beautiful Mind* (starring Russell Crowe, Ed Harris), *Four Feathers* (starring Kate Hudson, Heath Ledger), *The Sum of All Fears* (latest Tom Clancy adapta-

tion, starring Ben Affleck), *Windtalkers* (MGM, John Woo, Nicolas Cage).

James Newton Howard *Big Trouble* (starring Tim Allen), *Treasure Planet* (Disney animated feature), *Unconditional Love*.

-I, J-

Mark Isham *Hardball* (starring Keanu Reeves and Diane Lane), *Imposter* (Miramax, dir. Gary Fleder).

Trevor Jones *From Hell*, *Frederic Wilde*, *The Long Run*.

-K-

Jan A.P. Kaczmarek *Unfaithful* (dir. Adrian Lyne, starring Richard Gere), *Shot in the Heart* (HBO), *Edges of the Lord* (starring Haley Joel Osment and Willem Dafoe), *Quo Vadis*.

Michael Kamen *Band of Brothers* (continued on page 10)

THE HOT SHEET Recent Assignments

Elmer Bernstein *Gangs of New York*, (Leonardo DiCaprio, and Cameron Diaz, dir. Scorsese).

Wendy Blackstone *Maybe I'm Adopted* (WB series).

Bruce Broughton *Bobbie's Girl* (Showtime), *One Man's Dream* (theme park show, Disney Florida).

Carter Burwell *Bourne Identity* (Universal), *Adaptation* (dir. Spike Jonze).

John Carpenter *Ghosts of Mars*.

Gary Chang *The Glow*.

Elliot Goldenthal *Frida Kahlo* (dir. Julie Taymor).

Reinhold Heil & Johnny Klimek *Bang Bang* (Showtime).

Chris Lennertz *The Fourth Tenor* (indie comedy).

Jeff Mielitz *Perils of Youth*.

Terry Michael Huud *Demon's Kiss* (indie horror).

John Ottman *Arac Attack* (*David Arquette*).

Karl Preusser *Ronnie*, *Saving the Endangered Species* (TV series).

Trevor Rabin *American Outlaws*.

Lawrence Shragge *The Famous Jett Jackson* (Disney Channel), *The Triangle* (TBS), *A Town Without Christmas* (CBS), *Due East* (Showtime), *A Wrinkle in Time* (ABC miniseries).

BC Smith *Skins* (indie feature).

Dennis Therrian *The Flock*, *Knight Chills*, *From Venus*, *Heaven's Neighbors*.

Brian Transeau *Rollerball*.

Ben Vaughn *Greg the Bunny* (new NBC series), *Inside Schwartz* (Fox series), *That '70s Show*.

Jim Venable *Jay and Silent Bob Strike Back* (dir. Kevin Smith).

Joseph Vitarelli *The Beast* (Imagine/ABC series).

Alan Williams *Kilimanjaro*. (IMAX).

David Williams *A Glimpse of Hell* (Fox).

Aaron Zigmund *John Q* (Denzel Washington).

Hans Zimmer *Black Hawk Down* (dir. Ridley Scott).

Go Ape! FSM rules the collection!
See marketplace, page 36, for details...



Film Music Concerts

Scores performed around the globe



UNITED STATES

Alabama

Oct. 6, Huntsville S.O.; Nino Rota Medley.

California

Aug. 26, Hollywood Bowl, John Mauceri, cond.; "Don't Touch That Dial...It's T.V. Night at the Bowl!": music, clips and surprise performances from over 50 years of television.

Sept. 21, Hollywood Bowl, John Mauceri, cond.; "The Big

Picture—2001 and Beyond!": *2001: A Space Odyssey* (various), *Star Trek: The Motion Picture* (Goldsmith), *Planet of the Apes* (Goldsmith), *Star Wars* (Williams) and more.

Kansas

Oct. 4, Hutchinson S.O., Perry Mason (Steiner), *Mission: Impossible* (Schiffrin).

North Carolina

Aug. 25, Hendersonville, S.O.; *Pastime* (Lee Holdridge), *The Natural* (R. Newman).

Oct. 13, Charlotte S.O., Nov. 2-3, selections from *Taras Bulba* (Waxman).

Texas

Oct. 12-14, Dallas S.O., Richard Kaufman, cond.; *Romeo & Juliet* (Rota).

INTERNATIONAL

Germany

Oct. 27 & 30, State Orchestra of Frankfurt, *The Godfather* (Rota).

Spain

Aug. 24, La Corona S.O., Elmer Bernstein Tribute, Bernstein cond.; *Sons of Katie Elder*, *Hawaii*, *The Great Escape*, *The Buccaneer*, *The Hallelujah Trail*, *The Ten Commandments*, *Heavy Metal*, *Airplane!*, *Kings of the Sun*, *View From Pomeys Head*, *The Rat Race* (1960), *Robin Hood* (Korngold), *Ben Hur* (Rózsa).

Remember to call venues to confirm programs and showtimes. Thanks as always to John Waxman of Themes & Variations (<http://tnv.net>) for this list; he provides scores and parts to the orchestras. For silent film music concerts, see Tom Murray's web site: www.cinemaweb.com/lcc. **FSM**

The Shopping List

Worthy discs to keep an eye out for

Soundtracks

- ☐ *5 Bambole Per La Luna D'Agosto* PIERO UMILIANI Cinevox 343 (Italy)
- ☐ *Adios Sabata* BRUNO NICOLAI • GDM 2025 (UK, 59:39)
- ☐ *America's Sweethearts* JAMES NEWTON HOWARD Atlantic 83495 (1 score track, 48:43)
- ☐ *Boulevard Du Rhum* FRANCOIS DE ROUBAIX Universal 013474 (France)
- ☐ *Fantasia* VARIOUS • Disney 60007 (reissue, Cond. Stokowski)
- ☐ *Hunchback of Notre Dame* ALAN MENKEN • Disney 60893 (reissue)
- ☐ *Jackpot/Twin Falls Idaho* STUART MATTHEWMAN Milan 35947 (60:02)
- ☐ *Jurassic Park III* DON DAVIS • Decca 014325 (54:25)
- ☐ *The Lion in Winter/Mary, Queen of Scots* JOHN BARRY • Silva 353 (Cond. Nic Raine, 54:31)
- ☐ *Modesty Blaise* JOHN DANKWORTH • Harkit 8002 (UK, 47:33)
- ☐ *La Morte Bussa Due Volte* PIERO UMILIANI • Cinevox 344 (Italy, 57:01)
- ☐ *Original Sin* TERENCE BLANCHARD • Chapter III 30000 (53:17)
- ☐ *Peter Pan* OLIVER WALLACE • Disney 60730 (reissue)

- ☐ *Pinocchio* LEIGH HARLINE • Disney 60485 (reissue)
- ☐ *Planet of the Apes* DANNY ELFMAN • Sony 89666 (58:27)
- ☐ *Sabata/Return of Sabata* MARCELLO GIOMBINI GDM 2024 (UK) (70:18)
- ☐ *Scarface* GIORGIO MORODER • MCA 326126 (Germany)
- ☐ *The Score* HOWARD SHORE • Varèse 66267 (38:37)
- ☐ *Sister Mary Explains It All* PHILIPPE SARDE • Varèse 66268 (74:44)
- ☐ *Songcatcher* DAVID MANSFIELD • Vanguard 79586 (2 score tracks, 55:16)
- ☐ *La Volpe Dalla Coda Di Velluto* PIERO PICCIONI CDST 335 (Italy)
- ☐ *The Wheel of Time* ROBERT BERRY • MA 9052

Compilations & Concert Works

- ☐ *The Deer Hunter and Other Themes* STANLEY MYERS Milan 35939 (42:35)
- ☐ *Film Music of Jerry Goldsmith* JERRY GOLDSMITH Telarc 80433 (Cond. Goldsmith, 69:47)
- ☐ *Film Music* • JOHN MORGAN/WILLIAM STROMBERG J&B 001 (Promo)
- ☐ *Gone With the Wind: Essential Max Steiner* MAX STEINER • Silva 351 (UK, 2 CD set, Cond. Alwin)
- ☐ *Man of Galilee: Essential Alfred Newman* ALFRED NEWMAN • Silva 352 (UK, 2 CD set, Cond. Bateman/Raine)
- ☐ *Xena Volume 6* JOSEPH LoDUCA • Varèse 66255 (2 CD set, 142:42)

FSM READER ADS

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Brooklyn, NY, 11229
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WANTED

Gordon Reeves
5221 Peyton Place
San Diego, CA, 92117
Desperately (but not to the point of lunacy) seeking CDs of Goldsmith's *Bad Girls* and Elfman's *Midnight Run*.

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Schedule for upcoming issues:

Vol 6, No 8
ads due September 20
street date October 22

Vol 6, No 9
ads due October 20
street date November 26

Vol 6, No 10
ads due November 25
street date December 24

It's easy!
Don't delay, contact us today!

(continued from page 8)

(Hanks/Spielberg series for HBO).

Rolfe Kent *About Schmidt*.

Penka Kouneva *American Storytellers*.

-L-

Christopher Lennertz *Hysteria*.

Dan Licht *Soul Survivor*.

-M, N-

Hummie Mann *Wooly Boys, A Thing of Beauty, After the Rain*.

Mark Mancina *Brother Bear* (Disney), *Training Day*.

Clint Mansell *Knockaround Guys* (John Malkovich).

Brice Martin *Plummet*.

Richard Marvin *Desert Saints*.

Joel McNeely *Peter Pan: Return to Neverland*.

Thomas Meracz *Crazy Women*.

Jeff Mielitz *Perils of Youth*.

Charlie Mole *High Heels and Low Life*.

Mark Mothersbaugh *Royal Tennenbaums*.

David Newman *Death to Smoochy, The Affair of the Necklace*.

Thomas Newman *The Salton Sea* (starring Val Kilmer), *The Bijou* (dir. Frank Darabont, Jim Carrey).

-O, P-

John Ottman *Pumpkin* (starring Christina Ricci), *Bubble Boy*.

Rachel Portman *Harts War*.

John Powell *Outpost, Pluto Nash*.

Karl Preusser *Ronnie, Saving The Endangered Species* (TV series).

Jonathan Price *Avatar Exile*.

-R-

Trevor Rabin *Black Sheep, Whispers* (Disney), *Texas Rangers*.

Graeme Revell *Equilibrium* (Miramax), *High Crimes* (starring Ashley Judd), *Below* (dir. David Twohy), *Collateral Damage*.

William Ross *Tuck Everlasting*.

Marius Ruhland *Heaven* (Miramax, starring Cate Blanchet and Giovanni Ribisi).

-S-

Joey Santiago *North Hollywood, Undeclared* (both TV series).

Lalo Schiffrin *Jack of All Trades*.

Gail Schoen *Festival in Cannes* (starring Greta Scacchi), *The Chocolate Fairy*.

John Scott *Diamond Hunters* (mini-

series), *The Long Road Home*.

Robert Shapiro *Megaplex*.

Shark *Frozen Stars*.

Ed Shearmur *The Count of Monte Cristo*.

Howard Shore *The Lord of the Rings: The Fellowship of the Ring*.

Alan Silvestri *Macabre* (dir. Robert Zemeckis).

Matt Sorum/Lanny Cordola *You'll Never Wieve in This Town Again* (Pauly Shore).

-T-

Michael Tavera *One Special Delivery* (Penny Marshall).

John Trivers/Liz Meyers *The Day Reagan Was Shot* (Showtime).

Brian Tyler *Frailty*.

-V-

Joseph Vitarelli *Boycott* (HBO), *Nobody's Baby* (Gary Oldman).

-W-

Shirley Walker *Revelation*.

Stephen Warbeck *Gabriel*.

Alan Williams *The Jennie Project* (Disney).

John Williams *Minority Report* (new

Spielberg), *Harry Potter and the Sorcerer's Stone* (dir. Chris Columbus), *Star Wars: Episode Two*.

Rupert Gregson-Williams *Jack and the Beanstalk*.

Michael Whalen *Lake Desire, Above Heaven, The Shape of Life, Ulysses S. Grant*.

-Y-

Gabriel Yared *Lisa*.

Christopher Young *Scenes of the Crime* (starring Jeff Bridges), *Dragonfly* (Universal), *The Glass House* (Diane Lane and Leelee Sobieski).

-Z-

Boris Zelnin *Rent Control*.

Hans Zimmer *Invincible, Riding in Cars With Boys*.

Get Listed!

Your updates are appreciated (which means telling us when your projects are completed as well as when you've got new ones): Composers, call 310-253-9597, or e-mail Tim Curran, TimC@filmscoremonthly.com. **FSM**

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Fanfarewell

By the time you read this the July/August issue of *Fanfare* will have appeared. It contains my very last "Film Musings" column. At Lukas Kendall's request, I am writing this note to dispel any rumors as to why I am leaving not only "Film Musings" but all my work for *Fanfare* behind for good. Actually, the reasons are fairly complex. First of all, I find that I am less and less in sympathy with what is coming out these days, both in films and in their music. When a composer with as little musical talent and even less artistic imagination as James Horner gets not only major coverage all over the place but even a centerfold of photos in a well-known film-music magazine, then writing about film music begins to become, for me, an exercise in futility. I will also, to be honest, be ecstatic not to have to go see films such as *Pearl Harbor* in order to write about their music intelligently, since, as is well known (and often deprecated), I have always tried to avoid writing about film music as if it existed in a void, separate from the movie it was composed for.

Even, however, were movies and scores from all over the world not tumbling into an abyss of abject mediocrity at best, I also find myself somewhat written out on the subject. I will never entirely walk away from the film score arena—I was, for instance, on the program committee for, and heavily involved in, a four-day conference entitled "Music/Image in Film & Multimedia: Cliché or Emerging Language?" that just took place at New York University. I will certainly continue to teach, on a sporadic basis, college courses on film music, mostly at the graduate level. And I'm certain that I will continue to write, albeit much less extensively, on the subject in various venues, not including *Fanfare*. But it is time for me to strike out in new directions. I

have a new book (on film, not film music) underway, as well as a screenplay, an autobiography, a family (including my first grandchild), yoga and tennis to occupy the time I will no longer have to spend writing an 8,000–10,000-word column every two months, with its attendant listening and viewing sessions, and editing the 350–450 manuscripts that come into *Fanfare* every two months, which I have been doing in order to get my stepchildren into and out of college.

But it would be dishonest of me to say that I would not, while quitting as music editor, have probably stayed on with "Film Musings" at *Fanfare* at least a little while longer. After all, I can't think of another venue where, every two months, I could write at any length on anything I wanted to say about film and film music without being censored and/or heavily edited, and it is for that reason, among others, that *Fanfare's* editor and publisher, Joel Flegler, received the first acknowledgment in my *Overtones and Undertones: Reading Film Music*. Of late, however, Joel and I have not seen eye to eye on various issues related to "Film Musings," and so, here as well, it is time for me to move on. One of the places I have moved on to is a bimonthly called *The Perfect Vision*, which pays its writers what they're worth, and for which I am writing mostly about film, although several film music pieces by me, including an article/interview with Carter Burwell, have also appeared. I am also working on anthologizing at least a selection (a complete edition would probably run over 1,000 pages) of my "Film Musings" writings.

Royal S. Brown
Huntington, New York

Lukas adds:

I will miss Royal's bimonthly column and thank him for writing this note to our readers. His writing is always origi-

nal and probing; his book *Overtones and Undertones* (available through FSM!) is still the best theoretical study of film music. Reading him in *Fanfare*, I never cared how long his sentences got or how different his opinions ran from my own because he always had something to say and knowledge to impart.

Also, thanks to the above, I can say I got Royal to write something free for *FSM*!

James Horner's Masterstrokes

The James Horner Buyer's Guide was an interesting read, but to call the electric guitars in *The Perfect Storm* "a masterstroke"...well, Jonathan Broxton must really like James Horner. To me it was about as inspired as his use of country/bluegrass music to

on my copy of the issue, and I urge everyone else to do the same.

By the way, I loved your *101 Great Film Scores on CD* article. It brought to my attention many scores I had either never heard of or had overlooked. That's the main reason I subscribe—to hear about scores and composers I might otherwise miss. I'm constantly amazed at all the criticism that this article generated. Maybe in a few years you can write an article entitled *150 Great Film Scores on CD*—you might get fewer complaints. Here's one of my own—why wasn't *Schindler's List* there?

Finally, I just realized that as of this June, you have released the same number of CDs in 2001 that you released in all of 2000.

Congrats!

Peter Daley
petedaley@hotmail.com

You win a few, you lose a few. Thanks for saving the congrats for last.

Phibes in My Pants

I just bought the *Dr. Phibes* DVD that was mentioned last issue (Vol. 6, No. 3, re: The Vincent Price rendition of "Over the Rainbow," p. 4). Here's an interesting tidbit that I don't think made the article: the disc offers two alternate audio tracks, one in Spanish and one in French.

The Spanish version also includes "Over the Rainbow," partially sung by Price's awful Spanish dubbing performer, while the French track utilizes the non-"Rainbow" "Phibes theme" ending. See? Kinda interesting, anyway...

Chris Stavrakis
Pittsburgh, Pennsylvania

Marvelous Maurizio

I just got *The Towering Inferno*, and it's amazing! Exquisite packaging, insightful liner notes, crystal-clear sound and very good music. A little reminder for future



score the farm life in *Field of Dreams*. Step aside, Beethoven!

Darren MacDonald
mayor_mccheese55@hotmail.com

Launching My Boat

I couldn't sleep last night because I had just read Part I of your James Horner Buyer's Guide—in fact I cried all night.

The commentary about *The Devil's Own* failed to mention one of my favorite (and everyone else's, I'm sure) Horner pieces: "Launching the Boat!" I've penned in an extra half-star to the rating

releases: Is there a possibility that you could release albums for scores written "after" the Silver Age period? There's a lot of amazing stuff from after 1977 that's still unreleased on CD.

By the way, I enjoyed the James Horner Buyer's Guide, but I object to a certain glaring bit of omitted info. It's common knowledge that Jerry Goldsmith has been an influence on Horner's music. For instance, in *Apollo 13* ("The Launch") and *Titanic* (some of the iceberg and boat-sinking cues), Horner uses substantial materials from *Capricorn One*. Why isn't this touched on more in the Broxton summaries? I don't want to bash Horner, but it's only fair to point out to new listeners that Horner owes as much to master composer Jerry Goldsmith as he does to the Russian masters (Prokofiev, Khachaturian and Shostakovich), whom Broxton rightly points out. Aside from this issue, I find the guide enjoyable and well done.

Finally, a recent mailbag letter criticized Jeff Bond's review of the

much-maligned *The Phantom Menace*. I agree with Jeff Bond's answer: *TPM* is a hollow movie that fails to deliver on impossible expectations and fades fast from memory. John Williams' score was one of the film's only saving graces, even though it's not *The Empire Strikes Back* or *Star Wars*. Anyway, I have good news from the front (scoop!). A close friend of mine—who's a very reliable source—just told me that *Episode II* will be much better. It seems that George Lucas has listened to the many negative reactions *TPM* received. I can't say any more (sorry), but this is *real* news, not internet chatter. Trust me!

Keep on doing great things, you marvelous, beautiful-looking *FSM* guys!

Maurizio Caschetto
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We always trust you, Maurizio. We now look forward with unimaginable anticipation to *Star Wars Episode II*. As for releasing more recent score albums, they have to be at least 25 years old or we can't afford to do them. Our continued apologies.

I want to hear about Earle Hagen, not Jeff Bond

I enjoy your magazine and web site very much, but lately there has been a tendency to use up space that could otherwise be devoted to Film Score commentary with in-jokes and other esoteric references to the magazine's staff. While such banter may be fine for message boards and in-house emails or memos, I can't imagine why anyone would want to pay your subscription or advertising rates for material befitting a clubhouse newsletter instead of a professional publication. Though we live in a culture where, for whatever reason, everyone seems to want to be a celebrity, do you truly think that parading the magazine's writers serves anyone but themselves? I can understand your wanting to maintain a certain informality and not lose the enthusiasm of a heartfelt fanzine, but I for one cannot justify spending my hard earned money just to read about a staff member's car repairs. If this is filler and you are truly lacking ideas for articles and editorials, why not solicit readers

for suggestions?

On another note, is television composer Earle Hagen still living? I would love to read more about him. His music for both *I Spy* and *The Andy Griffith Show* was very ambitious, given the limitations and impositions of television scoring.

Nicholas Fox
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We can't really insult composers anymore, so we sometimes have to resort to insulting each other in order to breathe life into the pages of *FSM*. We don't really devote a lot of space to this. And while you may not think so, we are indeed celebrities. But we understand your complaints—not everyone has a sense of humor. As for that opening page with our heads, however...

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Final Fantasy: The Spirits Within may sport the absolute latest in cutting-edge computer graphics. It may feature the world's first semi-photo-realistic synthetic cast. It may be the first entry in what the film

makers hope will become a new hybrid medium, halfway between animation and live action. But to Elliot Goldenthal's sensibilities, the film is simply the latest in a long line of rousing effects-driven yarns, with antecedents in the works of Ray Harryhausen. "Not comparing myself to anybody, but I like to compare it to the kind of joy that Bernard Herrmann got out of working in films of the cinema fantastique—you know, *7th Voyage of Sinbad*, where you had those groundbreaking techniques like the stop-motion animation. All of that wonderful stuff that was just being developed in those movies that were aimed for children. And this movie is also kind of aimed for kids, and the kids who play those [video] games, but at the same time there's a lot of earnestness in the making of it."

Yet for all *Final Fantasy's* otherworldliness, or more accurately because of it, Goldenthal set the score right in our collective backyard, using familiar musical devices as jumping off points in order to "amplify the humanness" of the project. The score's main theme, for example, is first stated on the piano, "the most domestic of instruments...often the first instrument children learn to play." Goldenthal set this instrument against the film's intergalactic vistas in order to create a sense of connection in the audience—a subconscious emotional link to the fantastical sights. This main theme is developed throughout the score, always changing and evolving as it picks up orchestral dressing along the way, and eventually surfacing as Goldenthal's pop song, "The Dream Within."

A Soothing Voice

Goldenthal also wrote for that most familiar of sounds, the human voice, in what he deems his most extensively choral score since *Michael Collins*. However, in this case he eschewed expectations by avoiding simple "soprano, alto, tenor, bass" treatment of the choral writing. "It's more clusters and nebulas of sound," states the composer, who felt these closely spaced choral harmonies matched the on-screen visuals more effectively.

Goldenthal connoisseurs will also notice an

Organic Sounds, Synthetic Worlds

Two refreshing summer scores from a pair of big-name composers.

By Doug Adams



WHEN THE FANTASY ENDS: Elliot Goldenthal sits.

unusual dearth of electronics in his *Final Fantasy* score. "I didn't want it to be a very electronic sound," he says, and instead chose to follow in the tradition of scores like Williams' *Star Wars* with Strauss- and Holst-style orchestrations—a "brass-oriented score" with a Goldenthal twist. This twist allowed for the inclusion of such non-traditional instruments as the cimballo (a relative of the bass trombone) and the bass oboe, and the introduction of some unorthodox orchestrational approaches well beyond the vocabularies of the Romantic predecessors. "At one point at the beginning of the album there's a big fanfare. But what sounds like a tutti or an orchestral thing is 16 French horns in their low registers—there are 16 French horns playing in unison, no trombones or anything until the chords start filling out."

Re-orchestrating Reality

This neo-Straussian orchestral writing is tempered throughout the score by a vein of more modern

writing inspired by Goldenthal's fondness for the Polish avant-garde school and his own experimentation in scores like *Alien³*. "[I felt that if I used] difficult writing throughout this it would wear out the audience's ears. I felt that I needed to put them on some familiar ground so that when I diverted, when I went away from the familiar, it sounded fresh...We had lots of different muting going on in the brass, and very, very difficult rapid tonguing in the low register of the trombone, faster than they're used to playing. It was notated in

boxes, so it's semi-improvisational. They'd vary the pitches and tongue as fast as possible but [they'd] try to play different rhythms than their neighbors. I had those kind of things create a lot of freneticism in there when they're running away from phantoms.

"There are also very strange techniques of bowing the back of the violin, and blowing air through different brass instruments at different rates and times, hitting the sides of the harp with the tuning peg, all kinds of stuff. I could go on and on and on. They're things that [orchestrator] Bob Elhai and I have been

Difficult writing throughout would wear out the audience. I needed to put them on familiar ground.

working on for 10 years now...When I have an orchestra in front of me," he pauses for a second, "I feel compelled to experiment."

But Goldenthal is not simply a man run wild with an orchestra. Every device he uses is intricately thought out and focused. As an example, he describes his compositional process on the *Final Fantasy* track "Toccata and Dreamscapes," an aggressively pointillistic cue featuring innumerable extended performance techniques. For all its furious sonic effects, however, the cue is drawn from a strictly gathered collection of materials. "I think there are only five or six pitches in that whole sequence. For the whole eight to 10 minutes that you're listening, you're only listening to five or six pitches. I worked on a tone row that I thought would give me the verticality and, where I could, make it work horizon-



ONE MORE CAPER: Brando and De Niro plan *THE SCORE*.

tally as well. In other words, [I could write] linear [parts] but also chords. I could have the strings playing very, very quick passages, and then I could have the brass interrupt with clusters based on those same pitches that sound much more dissonant. I liked the idea of limiting the palette."

A Refreshing Portrait

Elliot Goldenthal's palette will contain a whole different set of hues for his next project, director Julie Taymor's *Frida Kahlo*. The film on the politically conscious Mexican painter is Taymor and Goldenthal's follow-up to *Titus* and features an impressive collection of on-screen talent. Salma Hayek portrays Kahlo, Alfred Molina is Diego Rivera, Edward Norton is Nelson Rockefeller, and Geoffrey Rush is Leon Trotsky. "I've spent a lot of time down in Mexico where Julie Taymor is directing *Frida*," says the composer. "It's an incredible cast, and the movie looks really exciting even at this early stage. So that'll be a whole departure, a whole different Goldenthal." **FSM**

Assembling a Crack Team

HOWARD SHORE

The Score

No good score (pun intended) can be pulled off without a crack team of specialists. In Frank Oz's heist thriller *The Score*, the young hotheaded Jackie Teller is teamed up with seasoned pro Nick Wells at the behest of elusive mastermind Max Baron. The purpose of their alliance: to relieve the Montréal Customs House of their latest acquisition, a \$30 million French scepter. Max, of course, is portrayed by the legendary Marlon Brando, while Jackie and Nick are played by Edward Norton and Robert De Niro, respectively. Angela Bassett rounds out this summer's most impressive acting ensemble as the woman who pines for Nick to turn his life around.

But there's yet another team at work here—a lineup that rivals the film's other assemblies, and the mastermind behind this gang is Howard Shore, the man responsible for the score to *The Score*.

Shore's music for *The Score* mixes a full orchestra with a handful of modern jazz soloists to create a sophisticated blend of elements that, in a single gesture, can portray the suave determination and jittery thrills of the film's characters. Shore's roster of per-

formers reads like a *Who's Who* of today's jazz scene. "Charnett Moffett did all of the acoustic bass solos," relates the composer. "Recently in London, we performed my score for *Naked Lunch* in a Concert to Projection where he played with the Ornette Coleman trio and the BBC Concert Orchestra. Charnett is a master improviser and an amazing bass player. He's featured extensively, and I really allowed him to have a lot of room to express his ideas. Tim Hagans, the great trumpet player who records for Blue Note, also played on the session. David Torn played guitar. He played all the loops and the concrete sound design kind of guitar playing. Dave Samuels, the vibes player [from Spyro Gyra], played on it. Steve Schaeffer [on drums] and Mike Lang [on piano] came from L.A. and did specialized solo work as well. It was this group within the orchestra."

But make no mistake, the music all exists by Shore's design. "Usually I'm writing to get an idea, compositionally, of where I'm going. Then as I'm orchestrating, I start to think about colors and sounds, and certain people

that might be good at making it come alive. Or there could be people that I've wanted to work with that I'll ring up and ask if they can do the sessions. I'm matching players to certain aspects of the piece that I'm writing."

The Score isn't the first time Shore has opened up his compositional palette to include outside forces. His work on *Naked Lunch* embraced the contributions of avant-garde saxophonist Ornette Coleman, and just last summer his score to *The Cell* incorporated the Master Musicians of Jajouka. "The idea is to take players that have certain great qualities and allow them to express those qualities," Shore explains. "Then I write a structure around [the players] and let them perform in a way that they're comfortable." Shore's use of soloists draws our attention to individual performance details much more often than does the usual film score. In *The Score*, every tick of Moffett's bow is audible; every one of Schaeffer's gentle cymbal strokes comes across in unusual detail, and as a result the music achieves a tactile quality particularly appropriate to a film about hyper-aware safecrackers.

Casing the Joint

Shore began his work on *The Score* very early on in the film's gestation. "I watched the whole process of the picture being edited and saw a lot of early versions of the film," he recalls. "I think I just absorbed it. It's nice, compositionally, if you can live with it a little bit. It can be beneficial [to] watch the filmmakers making the film and [learn] what they're thinking about it. I find that this is a good process. That's really what part of spotting a movie is."

Director Frank Oz spent a good portion of this pre-production time discussing the film's characters with Shore. In the early drafts of the script, Robert De Niro's character owned and operated a restaurant in the legitimate side of his life. The restaurant, it was decided, would occasionally feature live music, and this music would somehow figure into the mood and texture of the film's score. But as Shore and Oz further discussed this idea, and as jazz became more important both to the Nick character and to the ambience of the film, it was determined that De Niro's character would instead run a jazz club. "I loved it," remembers Shore, "because it helped to define that character, and also I could grow, musically, out of the idea of the club." Shore and Oz also collaborated to provide this fictional club with its real-life stars, jazz vocalist Cassandra Wilson and vocalist/pianist Mose Allison. "Frank and I both admired them, so we asked them to do the film. All that evolved and grew out of talking about the characters."

So with his jazz club “in” to the film and his line-up of jazz virtuosos, Shore began the process of combining the sounds of a symphony orchestra with an open-minded jazz sextet. But, unfortunately, as numerous “Hooked-On” monstrosities have proven, it’s not always simple to combine opposing musical forces—at least not if the composer is interested in maintaining the integrity of the original ingredients. Often composers are left inadvertently favoring one style over another—creating peculiarly lopsided semi-syntheses of styles. Shore, however, following in the groundbreaking work of his own *Naked Lunch* and *The Cell*, shifted nimbly around the preconceived requirements of the two ensemble styles, allowing each to be informed by the other, but without sacrificing defining elements. “This score is obviously not as extreme as *The Cell*,” Shore explains, “but it uses some of the same concepts where I just blow the composition up to the palette of the players and the sounds that I have. Then, I’ll assign parts to different groups, or I’ll make new groups, and that really becomes the sound of it. I’m thinking pretty freely, by not restricting certain parts of the orchestra to play in a conventional sense. That’s partly how I’ve always written. But now the orchestrations are becoming much more a part of the whole sound of it, where I’m doing specific things with ranges and groups of instruments as well as part assignments. I’m thinking also of the weight, color and tonal quality of those instruments together. It’s somewhat organic because I’m orchestrating the pieces throughout the composition process.”

This carefully designed orchestral writing was also tailor-made to house the guest soloists without resorting to lifeless background pads or the second-guessing wizardry of studio techs. Instead, the orchestrations move their colors and ranges away from the soloists when necessary, but without sacrificing motion or interest. Shore uses bold strokes that can coexist with the improvised solos without detracting from them. And not only does this sharp writing make for pointed interplay between the soloists and the ensemble, it keeps the orchestra poised, always ready to regain ensemble weight when the spotlight shifts. “There is a lot of layering in the orchestration,” says Shore, who aided his compositional balances with thoughtful conducting that controlled “balances and weight and dynamic phrasing. Between the combination of the orchestration and the conducting, I’m allowed a lot of freedom on the podium. I’m able to take a fairly large group (in the case of *The Score*] maybe 80 to 85 players) and, through writing very specific parts and allowing some improvisation to happen at very specific times, create that on the podium. I can set up some of the improvisational pieces right as I’m recording. The score was [all] recorded

live. I don’t think there’s any overdubbing on it; it was all created on the floor. I love doing that because it has a nice live feel. That’s the thing I love about jazz, that improvisational ‘liveness.’ To get that in a film score is kind of a cool thing. I love the energy of it.”

Forward With Feeling

Throughout the score, Shore is also careful that his rhythmically propulsive writing never loses harmonic interest. Careful attention is paid to imbuing the rhythmic writing with a sense of pitch and the pitched material with a sense of rhythm, allowing the composer to move quickly and easily between devices. For

instance, the majority of the score revolves around an A-minor tonality, which, in addition to unifying the piece, allowed Shore to continue to explore harmonic ideas while keeping the audiences’ ears focused on the coloristic and rhythmic effects woven into the writing. Shore also carefully avoided traditional triadic chord structures, and instead designed a harmonic language based primarily on intervals of fourths and fifths. These intervals pervade the writing—even the main theme is a series of three rising fifths descending step-wise—and create a harmonic middle ground equally related to modern jazz and modern orchestral

(continued on page 47)

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THE JAMES HORNER BUYER'S GUIDE

part 2

Written by
JONATHAN BROXTON

Additional material by
PAUL BOUTHILLIER, JULIE OLSON *and* PAUL TONKS

Our Buyer's Guide picks up where we left off (Vol. 6, No. 4), with this installment focusing on James Horner's catalog of work from 1990-1994.

The Pagemaster (November 1994) ●●●

Fox 07822-11019-2-15 tracks, 63:18

The Pagemaster saw Macaulay Culkin in the lead role of a paranoid, nervous young boy who, following an unexpected trip to his local library while sheltering from a thunderstorm, finds himself magically transported to a cartoon kingdom of literary classics, where he must overcome his deepest fears in order to return home to real life. Horner, working with his long-time collaborator Joe Johnston, endowed the film with a score of epic scale, had it performed by an extremely loud orchestra, but forgot to write any new bits, instead cobbling together a musical mosaic from a multitude of other scores. The "Main Title" is pure *Willow*, combining a children's choir with a thunderous main theme, while "Towards the Open Sea" includes a blatant restatement of the theme from *Natty Gann*. Such is the nature of the film that the score is also schizophrenic, leaping from mighty adventure ("A Stormy Ride to the Library") to light-hearted hornpipes ("Meeting Adventure and Fantasy") to Gothic Grand Guignol ("Horror"). A couple of action cues, "Pirates" and "The Flying Dragon," boast inventiveness and activity and are definite highlights. Since the demise of Fox Records a few years ago, this album is now in short supply.

Clear and Present Danger (August 1994) ●●●

Milan 74321-22401-2-10 tracks, 50:35

The third big-screen outing for Tom Clancy's character Jack Ryan, following *The Hunt for Red October* and *Patriot Games*, *Clear and Present Danger* sees Harrison Ford's return as the stoic CIA agent, this time teaming up with a renegade mercenary (Willem Dafoe) to do battle both with corrupt politicians on Capitol Hill and with a ruthless South American drug cartel, who have murdered a senior member of the administration. Horner worked with director Phillip Noyce previously on *Patriot Games*, but Jack Ryan movies do not seem to be particularly inspiring assignments for the composer. Horner's score is undeniably effective on-screen, boasting impressive main and end title sequences, full of patriotic trumpet fanfares and giant percussion. But after a promising start it never really finds its stride, and it falters badly mid-album. Some of the action cues, especially the bombastic "Operation Reciprocity," are excellent, while "The Laser-Guide Missile" features some unexpectedly innovative synth work. Unfortunately, parts of the score seem prone to unapologetic self-quotations, especially "Looking for Clues" (*Aliens*) and "Second-Hand Copter" (*Another 48 Hrs.*), while others consist of nothing more than long-line string melodies and shakuhachi blasts. A middling score by Horner's standards.

The Pelican Brief (December 1993) ●●●

Big Screen 9-24544-2-13 tracks, 52:03

A slightly pedestrian John Grisham adaptation directed by the late Alan J. Pakula, *The Pelican Brief* features Julia Roberts as a law student who accidentally discovers a grisly connection between the assassination of two Supreme Court judges and several shady Louisiana land

deals. She and her investigative-journalist friend (Denzel Washington) soon find themselves in deep trouble and running for their lives. Much like the film, Horner's music is low-key and understated, content to simply restate similar motifs throughout the score. The "Main Title" introduces an interesting vocal variation of the four-note *Willow* motif complete with clicking percussion; other scenes of Julia poring over books in darkened libraries include dark string lines and cool electronics. The action sequences ("Hotel Chase" and "The Killing," specifically) are loud and brash, featuring variations of the now-familiar "crashing" pianos, which add a sense of urgency to the seemingly endless scenes of Julia and Denzel running through parking lots. The solemnly hopeful orchestral theme that finally emerges during "Airport Goodbye" is good, and one of the score's high spots, but it's too little too late. This one's disappearing fast at retail. You know the drill.

We're Back! A Dinosaur's Story (November 1993)

●● MCA MCD-10986-17 tracks, 59:25

An Amblin animated feature released the same year as a certain other dinosaur movie, *We're Back* was aimed squarely at the pre-schoolers market and follows the fortunes of four time-traveling dinosaurs who are given increased brain power by eating a special kind of breakfast cereal! It's hard to believe that Steven Spielberg green-lighted this monster flop, which managed to take in just \$9 million over its Thanksgiving opening weekend. Despite that, Horner looks to have had great fun with the music, throwing in everything, including the kitchen sink. The showstopper is a cue entitled "Circus," which evokes the brash nostalgia of the big top and comes complete with kazooes, car horns and swanee whistles. The rest of the score is a mishmash of large-scale action, offbeat marches lifted from *Honey, I Shrunk the Kids*, and moments of delicate whimsy; although the seven-minute "Grand Demon Parade" is notable for its surprisingly dark and savage 20th-century dissonance. The pièce de résistance, however, is the unexpectedly beautiful orchestral theme that receives its first airing in "Flying Forward in Time," and can be considered one of Horner's most memorable melodies. Horner collaborated with fellow composer Thomas Dolby on the score's song "Roll Back the Rock," performed in Jerry Lee Lewis style by John Goodman during the movie, and by Little Richard over the end credits.

Bopha! (September 1993) ●

Big Screen 9-24535-2-14 tracks, 51:58

Aworthy film and the directorial debut of acclaimed actor Morgan Freeman, *Bopha!* is one of Horner's least distinguished scores. Adapted from Percy Mtwa's semi-autobiographical play of the same name, it stars Danny Glover, Alfre Woodard and Malcolm McDowell and tells the tale of a peace-loving black family in South Africa involved in a rebellion against the local white-run school at the height of the Apartheid regime. The centerpiece of the score is a hopeful African anthem, "Amandlal," sung with pleasing spontaneity by a traditional Zulu choir and performed in full during the first and last tracks. However, there is precious little else of note in the underscore itself. With the exception of a few soft piano chords and the occasional blast of Kazu Matsui's ubiquitous shakuhachi, the score just drones along for almost an hour with long,

synthesized cues offset by percussion. It surprises me that nobody has pointed out the similarities between the themes from *Bopha!* and *Titanic*—admittedly, it is much less impressive here than in Horner's Oscar-winning score, but the renditions heard in the "Main Title" and subsequent cues such as "Micah & Rosie" are more than obvious. *Bopha!* is another score that is becoming more sought after as time passes due to the collapse of its record company, but is really only recommended to the most ardent Horner completists.

The Man Without a Face (August 1993) ●● D

Philips 314-518-244-2-12 tracks, 45:42

Mel Gibson's directorial debut saw the hitherto clean-cut action hero buried beneath half a faceful of make-up, starring in an adaptation of Isabelle Holland's truthful and intriguing novel about the bond that develops between a badly disfigured teacher, living a lonely existence on a Maine peninsula, and a troubled boy he takes under his wing. Horner's musical accompaniment is a perfect fit for the film, and one of his more engaging mid-'90s albums, built around a heartfelt main theme that first appears in "A Father's Legacy" and is practically omnipresent thereafter. There's very little deviation from the evocative string-led sound throughout the album, but such is the allure of the melodies that it never outstays its welcome or becomes anything other than enjoyable. "Flying" picks up the tempo a little, and "Nightmares and Revelations" has a slightly darker, more urgent undertone, while the inclusion of a new rendition of Giacomo Puccini's "Ch'ella Mi Creda" epitomizes the slightly high-brow, thoughtful standpoint the film takes in its exploration of the teacher/pupil relationship.

Searching for Bobby Fischer (August 1993) ●●●

Big Screen 9-24532-2-13 tracks, 49:29

Directed by *Schindler's List* screenwriter Steven Zaillian, *Searching for Bobby Fischer* tells the true story of a child prodigy who becomes the focus of attention and increasing pressure from three different parties when he shows a prodigious aptitude for chess. This score is arguably Horner's best from the low-key interpersonal drama genre. Overlooked by both collectors and fans, and despite bearing a few similarities to *Thunderheart*, it nevertheless has a number of highlights. The emotionally powerful recurring theme is the center of attention, receiving an especially poignant rendition in an "Epilogue/End Credits" cue, which will shake your speakers from their stands if you crank up the bass too high. There are also several masterful piano performances, notably "Early Victories," "Josh vs. Dad," "Trip to Chicago," and the blisteringly fast "Josh and Vinnie." Like *Bopha!* and *The Pelican Brief*, this score has become increasingly collectible since Big Screen Records folded. It is still available, albeit in limited numbers, and should be snagged before it's too late. *Searching for Bobby Fischer* was released in the U.K. as *Innocent Moves*.

House of Cards (July 1993) ●● D

Unreleased

An indie/art-house movie directed by Michael Lessac, *House of Cards* stars Kathleen Turner and Tommy Lee Jones as the adults in the life of a little girl who becomes mute and unresponsive to external influences after the



accidental death of her father on an archaeological expedition in Central America. Horner was inspired enough by the plot to dream up an unusual musical hybrid of past works. Much of the underscore is an elaborate concoction of pan-pipes, flutes and percussion effects similar to those heard in *Vibes* and *Where the River Runs Black*, which seem to represent the instability and emotional turmoil inside the little girl's head as well as the geographical setting of the film's opening moments. The film concludes with a sparkling orchestral melody over the end credits, replete

FINDING HORNER ON THE WEB

James Horner has one of the largest fan bases on the Internet, and there are several websites dedicated to him, all of which are worth a look for those interested. For most, the best starting point is Elmo's **James Horner Shrine** (www.hornershrine.com).

Although the information on the site has not been updated for some time, there are still numerous articles and sources of information to browse, including details of the site owner's personal Horner odyssey, reflections on Horner scores from contributing writers, and a detailed biography. Of special note is the James Horner Fan's Discussion Board, where fans and detractors alike can stop and swap messages with other "shriners" around the world. Spanish fan Ignasi Nogués' site **James Horner Fan Web** (www.geocities.com/Hollywood/2235/) is possibly the next best fan site out there. It has a fancy Flash opening menu, is well laid out and makes superb use of graphics. Ignasi has provided a full bio, list of credits, scores available, and various multimedia options; although some of these are "under construction," the finished site should be an excellent resource for easy browsing. Michael Hollowood (aka Doggman)'s site, **Glory! Film Music of James Horner** (www.geocities.com/Hollywood/Set/4130/) is also a little out-of-date but worth a visit. It is notable for its in-depth descriptions of several lesser-known scores, as well as

featuring a comprehensive database of people who have worked with Horner, a well-stocked photo gallery, with many rare stills, and an exclusive interview with Horner's music editor Joe E. Rand. Wisconsin Horner fan and fellow "shriner" **Julie Olson** has written two in-depth, musically detailed, cue-by-cue analyses of the scores *Titanic* (www.geocities.com/Hollywood/Guild/4708/titanic.html) and *Searching for Bobby Fischer* (www.geocities.com/Hollywood/Guild/4708/bobbyfischer.html) at her personal website that are well worth reading.

For the record label line, visit **Sony Classical's** website (www.james-horner.com/index.html), the closest thing on the web to an official site—information is sparse, but you can download sound clips of all Sony Classical-released Horner scores (although it seems that the site would have you believe that Horner had written nothing prior to 1998...the unfamiliar beware!).

Finally, I would suggest *not* typing in www.jameshorner.com/ unless you wish to visit the website of **James Horner and Associates**, a firm of architects and planners from New York. Their current projects include a summer house for a family in Au Gres, Michigan, but I do just wonder how much email this alternative James Horner receives congratulating him on the music he wrote for *Titanic*. **FSM**

with pianos, woodwinds, sentimental strings and pseudo-spiritual chimes. *House of Cards* has never been legitimately released in any format and remains on many wish lists.

Once Upon a Forest (June 1993) ●●●

Fox 66286-2-13 tracks, 67:18

A massive flop at the box office, this environmentally aware animation is a strangely amateurish mess about a mouse, a mole and a hedgehog searching for a cure for their friend, who has been poisoned by uncaring humans. As often happens, the score transcends the film for which it was written, emerging here as a hidden gem in Horner's canon. The music features a colorful set of cues that move between tension and tragedy ("The Accident"), action and suspense ("Escape From the Yellow Dragon") and joy and freedom ("Flying") with ease. Most of the songs are top-notch too, especially "Once Upon a Time With Me," a powerful, moving track that bookends the score, and

"Please Wake Up," which boasts the heartfelt work of Michael Crawford. I say *most* of the songs—unfortunately, the gospel hymn "He's Back" is one of Horner's few musical misfires, a truly awful track warbled by Ben Vereen as an avian preacher. The score's only other drawback is the proliferation of self quotes, echoing such earlier works as *The Land Before Time*, *Star Trek II: The Wrath of Khan* and, especially, *Willow*. This score has been out of print since the collapse of Fox Records and has sold for high prices on the Internet secondary market.

Jack the Bear (April 1993) ●● Unreleased

Jack the Bear, an odd but strangely effective mixture of genres, is about a children's TV entertainer (Danny DeVito) whose wife is killed in an automobile accident. Struggling to cope on his own, it is left to his precocious eldest son Jack to take charge of the family. One of the few 1990s scores to remain unreleased, Horner's music is attractive and dramatically apt, but somewhat subdued, adhering unwaveringly to his early-'90s family movie style. It is scored simply for a small string ensemble with piano, and features a charming but unimaginative theme that receives its best rendition over the end credits. Much to the chagrin of collectors, the score has never been legitimately released in any format.

Swing Kids (March 1993) ●●

Hollywood HR-61357-2-16 tracks, 53:10

Swing Kids follows the fortunes of a group of German youths who rebel against the Nazi regime by embracing the seductive rhythms of American swing music. As the title suggests, Count Basie, Benny Goodman and Duke Ellington dominate the soundtrack of *Swing Kids*, and the new recordings of classic tracks like "Sing Sing Sing" by arranger Chris Boardman are nothing short of breathtaking. Horner was the third composer attached to the film, after Jerry Goldsmith pulled out with a scheduling conflict and second choice Georges Delerue (whose score Horner had replaced on *Something Wicked This Way Comes* nearly a decade earlier) passed away shortly after he began writing. Despite crippling time constraints, Horner wrote an attractive, profoundly serious score to counterbalance the jitterbugging source music and add gravitas to the quieter scenes. "The Letter" is an introspective piano cue, and "Arvid Beaten" features nervous action material, while the overtly Germanic "Training for Utopia" and the attractive "Ashes" highlight an impressive choral element. Unfortunately, Horner's contribution gets a little lost in the mix, overwhelmed by the good-time tunes that surround his cues.

—Jonathan Broxton/Paul Bouthillier

A Far Off Place (March 1993) ●●●

Intrada MAF-7042D-9 tracks, 40:16

An updated, slightly sanitized version of Nicolas Roeg's *Walkabout*, *A Far Off Place* stars the then-undiscovered Reese Witherspoon and Ethan Randall as children forced to trek across the vast expanses of the Kalahari desert after their parents are murdered by poachers. To accompany the stunning cinematography, Horner delved deep into John Barry territory and emerged with an "epic" score that in many ways served as a dry run for later scores such as *Legends of the Fall*. *A Far Off Place* has plenty to offer though, mainly by way of the sweeping main theme,

given its best rendition in "Epilogue/End Credits." Horner's action music is noticeably vivid and severe, with rousing cues such as "The Slaughter" and "The Swamp" lingering longest in the memory for their jarring percussion, racing piano trills and increasingly shrill violin stingers. Intrada released this score in late 1994, but it now revels in its status as one of the rarest and most sought-after Horner scores—it has been out of print for some time.

Sneakers (September 1992) ●●●●

Columbia 472427-2—10 tracks, 48:25

In the eyes of many purists, Phil Alden Robinson's *Sneakers* was Horner's final hurrah, marking the last appearance to date of the creative, musically innovative Horner of the 1980s. A film with an all-star line-up (including Robert Redford, Ben Kingsley, Sidney Poitier and River Phoenix), *Sneakers* is a light-hearted espionage caper about a ragtag group of computer-code crackers hired to infiltrate a research lab and steal a piece of software that could undermine the government. *Sneakers* is the score where several Horner-isms first appeared, notably the mechanical accelerando in the "Main Title," which would later reappear in *Searching for Bobby Fischer*, and the shifting orchestral tones ("Cosmo Old Friend") and icy tick-tock percussion ("Playtronics Break-In") that Horner would later re-use to greater effect in *Apollo 13*. The score is anchored by the "Sneakers Theme," a bouncy piece with subtle blues undertones and a series of superb soprano saxophone solos by Branford Marsalis. —J.B./P.B.

Unlawful Entry (June 1992) ●

Intrada MAF-7031D—8 tracks, 35:13

Less a soundtrack than an insomnia cure, *Unlawful Entry* is one of the most likely candidates for "Worst Horner Score of All Time." The only thing going for this interminable CD is the inclusion of two decent main and end title cues that couple a moody jazz saxophone with a soft blues piano. That's it. Really, nothing else is worth listening to. Go and make yourself a cup of tea while the intervening 25 minutes whirr round on the platter, because all you'll miss are tinkling pianos, droning synths and a bit of percussion. The film itself wasn't much better—it was directed by Jonathan Kaplan and starred Kurt Russell and Madeleine Stowe as an all-American couple who find themselves terrorized by an unbalanced cop (Ray Liotta). Intrada was selling off copies of this for \$0.95 not long ago. It's barely worth that.

Patriot Games (June 1992) ●

Milan 74321-10150-2—10 tracks, 44:04

A complete thematic void, *Patriot Games* was written to accompany the second cinema outing for Tom Clancy's character Jack Ryan, with Harrison Ford taking over the CIA badge from Alec Baldwin. Directed by Phillip Noyce, *Patriot Games* sees Ryan locking horns with a group of IRA terrorists; so considering the geographical location, you would expect some pseudo-Irish melodies to crop up at some point in the score. Unfortunately, other than an arrangement of a traditional Irish ballad in the main and end titles, Horner is content to present bland action cue after bland action cue with a few droning suspense pieces to pad out the running time. In fact, only "Electronic Battlefield," "Boat Chase" and the bone-crunching "The

Hit" leave any lasting impression, and then only because they are either based on pre-existing music or have been re-used countless times since. Unfortunately, some of the most lyrical moments of the film are omitted from the soundtrack—the cue that underscores the scene where Ryan visits his daughter in hospital, brief as it was, could have salvaged the disc. In fact, the best cue on the album is not even Horner's—it's Clannad's lonely, mysterious "Harry's Game." —J.B./P.B.

Thunderheart (April 1992) ●●

Intrada MAF-7027D—13 tracks, 43:19

Ambient and atmospheric are words that best describe *Thunderheart*, the score where Horner first made use of Native American chants in his music. Val Kilmer stars as FBI agent Ray Levoi, dispatched to the badlands of Montana to investigate illegal land deals, who instead finds himself caught up in murders, mysteries and ancient Sioux legend. Unless you have a thing for droning synthesizers, wailing shakuhachis and Peter Buffett-style ethnic strains, this is perhaps one for all but completists to avoid. However, if you can sit through it for half an hour, you'll be rewarded by the introduction of a simple but attractive melody in the eight-minute final cue "This Land Is Not for Sale/End Titles"—as well as an early synthesized version of a motif which would later reappear in *Legends of the Fall* and *Titanic*. This one disappeared quickly after its initial Intrada release and has since been in high demand, especially overseas.

Fish Police (Animated TV Series, February 1992) ●●●

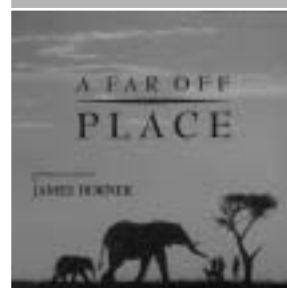
Unreleased

Fish Police was a short-lived, unconventional Hanna-Barbera cartoon series set in a Raymond Chandler-style underwater world, where a hard-bitten haddock takes on the scummy pond life that inhabits the pool. That the characters all had names like Detective Catfish, Inspector Gil and Mussels Marinara shows the level of creative thinking behind the series. It did have an exceptional voice cast, though, featuring Tim Curry, Robert Guillaume, Buddy Hackett, Gil Gerard and Jonathan Winters. The series marked one of Horner's few forays into the world of cartoon scoring and is notable for his groovy main theme, a jazz piece with a hilariously overblown film-noir voice-over.

An American Tail: Fievel Goes West (November 1991) ●●●

MCA MCAD-10416—14 tracks, 56:40

A sequel to the original, highly successful *An American Tail*, this feature sees the intrepid mouse Fievel heading away from the fuss of New York City to the broad horizons of the American frontier. Horner takes every western musical cliché and mixes them with a few touches of his own to produce this intriguing but uninvolved score. The songs are actually more interesting than the score, including one of Horner's best movie ballads—"Dreams to Dream," performed with emotional gusto by Linda Ronstadt—and a whirligig hoedown entitled "The Girl You Left Behind," which has a fiddle solo that has to be heard to be believed. The underscore seems a strangely protracted concoction. Horner's influences are wide and varied, ranging from the *West Side Story*-style squeaky jazz of the "Cat





Rumble” and bits and pieces of Morricone, to “In Training,” which restates Copland’s classic *Rodeo* sequence almost verbatim. Mixed in with these are a series of spirit-lifting themes (“Sacred Mountain”) and traditional Wild West tracks (“Green River/Trek Through the Desert”), as well as recapitulations of some of the original *American Tail* material, notably the famous “Somewhere Out There” theme.

The Rocketeer (June 1991) ●●●▶

Hollywood HR-61117-2–10 tracks, 57:21

Bill Campbell played a young pilot who discovers a prototype jetpack and subsequently becomes a high-flying crime fighter in Joe Johnston’s *The Rocketeer*. Something of an anomaly in 1990s Hollywood, the film tipped its hat to the Republic serials of the ’30s and ’40s, and reveled in a superbly stylized look. In turn, Horner came up with a big, bold, flag-waving adventure score featuring one of his most popular and enduring themes. The seven-minute final cue, “Rocketeer to the Rescue,” is one of the most breathlessly entertaining rides of Horner’s career to date, while “The Flying Circus” and “The Zeppelin” are two of the most exciting action sequences the composer has ever penned, mirroring the effortless energy of scores like *Willow* and *Star Trek II: The Wrath of Khan*. The lilting love theme is a smooth, romantic piece that perfectly counterbalances the vibrancy of the rest of the score. The album is now a fairly rare collectible, having been released twice by Hollywood Records, but allowed to go out of print both times.

Class Action (March 1991) ●●●

Varèse Sarabande VSD-5303–13 tracks, 32:21

Courtroom dramas rarely lend themselves to outstanding musical accompaniment, and *Class Action* is no exception. The spin in *Class Action* is that the lawyers on opposing sides of the bar are an estranged father and daughter (Gene Hackman and Mary Elizabeth Mastrantonio). Horner’s main theme is appropriate, but downbeat—a typically moody jazz theme with a soft saxophone solo over a bed of synthesizers, invoking the loneliness of life in the big city. There is precious little else to recommend in the score, apart from a couple of sensitive piano solos (“Memories of Mom”), which recall his score for *Field of Dreams*, and a lovely arrangement of the old Harry Warren/Mack Gordon ballad “The More I See You,” performed by Ralph Grierson. Ultimately, the score to *Class Action* lacks any kind of individual personality or style.

My Heroes Have Always Been Cowboys (March 1991) ●▶

BMG Music 2338-2-R–12 tracks, 44:38

Horner penned a rare all-synth score for this obscure movie directed by Stuart Rosenberg (*Cool Hand Luke*) in what would turn out to be his cinematic swan song. The film is an urban parable about an aging rodeo star who returns home from the circuit to look after his ailing father, but uncovers a series of long-buried personal demons in the process. The soundtrack album features a plethora of country-and-western music from the likes of Clint Black, Lorrie Morgan and Willie Nelson but is bookended by two score cues, “Going Home” and “In Training.” Horner’s score is unusual, mixing subtle electronics with a sampled echoing pan flute, and boasting a recurring theme that plays like *Glory* moved to Montana, but without the emotional

impact. In any event, it’s limited by its lack of scope and budget and is probably for completists only.

Once Around (January 1991) ●●●

Varèse Sarabande VSD-5308–9 tracks, 34:13

In Lasse Hallström’s *Once Around*, a hotshot salesman (Richard Dreyfuss) sweeps a lonely woman (Holly Hunter) off her feet with his excessively flamboyant style. However, his dominant presence drives a wedge between her and the rest of her family. Horner collaborated with legendary arranger Billy May for “Big Band on Ice,” embracing the lively Glenn Miller-style swing last heard in *Cocoon* and **batteries not included*, complete with muted trumpets, upright bass and brushed snares. The remaining underscore consists of unremarkable string, piano and woodwind writing, which only begins to make an impact during the elongated final cue, “A Passage of Time.” The album’s source music is a mixed bag, ranging from a rendition of Strauss’ opulent *Emperor Waltz*, to unexpected Middle Eastern rhythms, with a couple of old-time romantic tracks performed by Aiello thrown in. As an album, it’s okay, but it’s certainly not one of Horner’s more groundbreaking scores.

Extreme Close-Up (TV Movie, October 1990) ●●●

Unreleased

This was an obscure, made-for-TV movie that Horner was asked to score, likely as a favor to writers Edward Zwick and Marshall Herskovitz, with whom Horner had worked on *Glory* and with whom he would later collaborate on *Legends of the Fall*, *Jack the Bear* and others. The film tells the story of a young boy who, traumatized by the death of his mother, begins to edit together home videos from before her death as a way of coping with both his loss and his alienation from his father (Craig T. Nelson). Not surprisingly, Horner’s score has never been released in any format and remains unheard by even his most ardent fans.

Another 48 Hrs. (June 1990) ●●●

Scotti Bros. 5205-2-SB–9 tracks, 38:28

Eddie Murphy and Nick Nolte team up for a second time in this rather tired and uninspired sequel to the smash hit original buddy-comedy, directed once again by Walter Hill. Horner himself seemed to be suffering the same kind of apathy as the rest of the people involved with *Another 48 Hrs.*, and churned out a by-the-numbers action score that revisits the familiar “progressive jazz” style he created for earlier movies such as *Red Heat* and *Commando*. Saxophones, steel drums and electric guitars are the lead instruments of choice, but Horner’s contribution to the CD is limited to just 15 minutes of music in three cues. The main title features some unusual vocal effects, as well as the ethereal strains of the shakuhachi, and there are a couple of action cues in “King Mei Shootout” and “Birdcage Battle.” But for the most part the score plays second fiddle to a series of raps by Curio, and a popular theme song (“The Boys Are Back in Town”) performed by Jesse Johnson.

Tales From the Crypt “Cutting Cards” (TV Series Episode, April 1990) ●●●

Big Screen 9 24462-2–1 track, 03:48

Arare foray into episodic TV scoring for Horner, this episode of HBO’s *Tales From the Crypt* was a fairly unmemorable yarn that starred Lance Henriksen as a



magician to whom rather nasty things happen. Horner's music here is uninspired, consisting mainly of a set of creeping, groaning strings punctuated by unusually rhythmed percussion interludes. One track of Horner's score appeared on Big Screen's *Tales From the Crypt* compilation CD, which combined short suites of music from many episodes by top composers such as Bruce Broughton, Cliff Eidelman, David Newman and, of course, Danny Elfman.

I Love You To Death (April 1990) ●●●

Unreleased

An amusing tale of murder, mayhem and mozzarella directed by Lawrence Kasdan. Kevin Kline plays the philandering, embezzling owner of a New York pizza parlor who simply will not die, despite the combined efforts of his wife, her lover, her mother-in-law and two inept hit men. To capture the oscillating nature of the film, which veers from black comedy to dark violence and sadism, Horner's score embraces polar emotions by combining a light-hearted calypso dance, complete with steel drums and accordion, with a Gothic romantic theme in the style of Nino Rota. Unfortunately, the film did not act like its seemingly immortal main character and died the instant it hit the screen. As such, the score remains unreleased in any legitimate form.

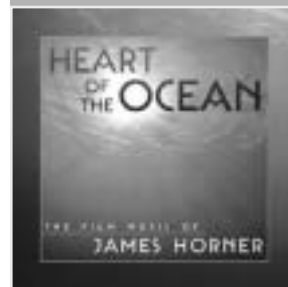
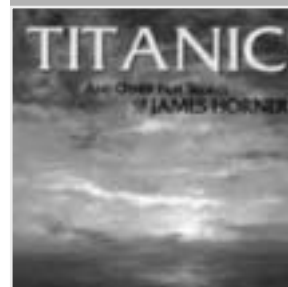
WHERE HAVE I HEARD THAT BEFORE?

Tracked cues from Horner's oeuvre

This is a little something to let you in on a couple of secrets. Over the years, some of Horner's music has appeared in scores for films that weren't composed by him. Early in his career, after moving on from the illustrious company of Roger Corman, liberal amounts of Horner's score for *Battle Beyond the Stars* appeared tracked in to other no-budget New World Pictures sword-and-sorcery releases such as *Space Raiders* (1983), *Wizards of the Lost Kingdom* (1985) and *Barbarian Queen* (1985). With talent-free auteurs such as Howard R. Cohen and Héctor Olivera behind the camera, original music by Murphy Dunne and a very young Christopher Young, and a notorious "rack scene" in *Barbarian Queen*, the only thing worth recommending among the three of them, these bottom-of-the-barrel movies have subsequently been scrubbed from Horner's filmography—and rightly so.

The last such occurrence of Horner music tracking was in 1988, with director Deborah Brock's movie *Andy Colby's Incredible Adventure* (aka *Andy and the Airwave Rangers*) in which a bored babysitter is sucked into his TV set. In an even more bizarre twist of cinematic miserliness, Corman

(continued on page 23)



HORNER'S GREATEST HITS *Compilation Discs*

Titanic and Other Film Scores of James Horner (1998) ●●●

Varèse Sarabande VSD-5943-10 tracks, 75:31

With three exceptions, the selections on Varèse Sarabande's 1998 James Horner collection are re-recordings, performed by the Royal National Scottish Orchestra under the capable batons of composers John Debney, Joel McNeely and Cliff Eidelman. The selections are good, comprising versions of some of Horner's most popular scores, including *Apollo 13*, *Titanic*, *Star Trek II: The Wrath of Khan* and *Braveheart*, some taken from existing albums such as McNeely's *Hollywood 98* (such as the elegiac *Courage Under Fire*), some re-recorded especially for this purpose. I have found Eidelman's version of the monumental "Futile Escape" from *Aliens* to be one of the few occasions where a re-recording has bettered an original; by omitting the whooshing electronic effects from the cue and concentrating on sheer orchestral power, the unremitting carnage of Horner's music comes shining through, especially in the brass performances. The three original tracks, from *Once Around* ("A Passage of Time"), *Cocoon: The Return* ("Returning Home") and *Brainstorm* ("Michael's Gift to Karen"), are all taken from Varèse's earlier OST CDs and are all welcome inclusions, especially the *Brainstorm* track, an early Horner classic. Although squarely aimed at Horner novices, and despite containing several oversights—*Legends of the Fall* and *The Rocketeer*, for example—the compilation is still a worthy, if slightly idiosyncratic, overview of his career. And in terms of performance quality, it is by far the best of the three to date.

Titanic: The Essential James Horner Collection (1998) ●●●

Silva Screen FILMXCD-197-22 tracks, 114:39

Despite having the greatest overall selection of music of the three compilations, this album's biggest letdowns are the performances by the notoriously unreliable City of Prague Philharmonic, conducted in this instance by Nic Raine and Paul Bateman. Silva Screen has become infamous for repackaging and re-selling compilations culled from its vast archives of re-recorded suites, and this Horner compilation has been brought together from a multitude of earlier albums, including Silva's *Space* and *Beyond* double set, its Mel Gibson and Arnold Schwarzenegger compilations, and others. Once again, the inclusion of rarities such as *Battle Beyond the Stars*, *Commando*, *The Rocketeer* and *Cocoon* is sure to catch the attention of potential collectors

(although the *BOTS* suite has been greatly re-orchestrated when compared to the original), while headline grabbers such as *Apollo 13*, *Glory*, *Legends of the Fall* and, of course, *Titanic* will draw the mainstream crowds. However, some of the performances are desperately below par. The tempos on almost all the tracks are far too slow; some of the instrumental performances are poor (especially the mangled pipes on *Braveheart*) and the suite from *Red Heat* is almost unidentifiable as actually being a part of that score. In terms of sheer volume of music, Silva's compilation is by far the best value, but the perfectionists will find themselves continually annoyed by the lack of clarity and cohesion provided by the orchestra and its conductors.

Heart of the Ocean: The Film Music of James Horner (1998) ●●●

Sonic Images SID-8807-13 tracks, 69:02

Quickest to react to the increased demand for Horner music in the wake of *Titanic* were independent record label Sonic Images and producer Ford A. Thaxton, who released this compendium of Horner music early in 1998. It's an album of hits and misses, culled from a variety of sources, the quality of which is as varied as the movies themselves. By far the biggest miss is the truly hideous pop version of the *Field of Dreams* "ethereal" motif by European arrangers Goetz Steeger and Gunther Laudahn—a musical travesty, and which would probably do more to put people off purchasing this score in full than anything else. The performances of *Apollo 13*, *Cocoon* and the *Braveheart* end titles by the Cincinnati Pops Orchestra under Erich Kunzel are quite good, although the normally reliable Eric Rigler on uilleann pipe gives a perfect example of how not to play in time with your fellow musicians. Mark Northam's rendition of the piano theme from *Titanic* is passable, and Bill Broughton's Orchestra of the Americas renditions of *The Rocketeer* and *Legends of the Fall* are nothing if not loud. But the true hits are the cues included from comparatively scarce scores, some of which have never been released in any legitimate format before. The themes from *Commando* and *Vibes*, arranged and performed by legendary trailer music composer John Beal, are lively and vigorous, as is the solemn orchestral re-recording of the "Epilogue/Finale" cue from *Wolfen*, performed by the City of Prague Philharmonic under the guidance of conductor William Motzing.

THE BORROWER

Those nagging accusations of self-plagiarism

The Horner controversy. The issue that has dogged Horner's career for years—the self-plagiarism. What this means is that Horner takes a melodic fragment, a short motif, or even occasionally a whole theme from an existing score, and re-uses it in a new setting, sometimes altering just one or two notes to make the new version a little fresher.

The most famous self-quote by far is the four-note motif that most people associate with *Willow* (1988), but which actually appeared in his scores as far back as *Krull* (1983) and *Star Trek II: The Wrath of Khan* (1982). It has appeared in each of his last five scores, mainly as a motif depicting some kind of danger or omnipresent evil, and plays a major role as the secondary theme in his latest work, *Enemy at the Gates* (2001) [The truth is, it's from Prokofiev's *Alexander Nevsky*.]

Extended lists of which scores Horner has “ripped off” are regularly featured in reviews of his work in online and print magazines; it's almost as though the authors take some kind of perverse pleasure in pointing out his shortcomings as an artist. I do mention the issue several times in the guide itself, not to add fuel to the fire but to provide musical comparison and to ensure that his transgressions do not go un-noted. As a long-standing admirer of Horner's work, I, too,

James Cameron during the scoring of *Aliens* in 1986 is the stuff of film music legend, and weighed heavily on the two men until they kissed and made up in time for *Titanic* over a decade later. A similar run-in with director Jean-Jacques Annaud in 1986 on *The Name of the Rose* was only allowed to pass under the bridge this year, when the two worked together on *Enemy at the Gates*. Perhaps Horner simply realized that he didn't need to work himself into the ground writing difficult motivic cells and complicated sections of avant-garde 20th-century music in every score since much of his music was buried deep down in the sound mix anyway. Concert work written purely to be experienced in a classical setting, of course, is a different matter—but will anyone other than soundtrack fans notice that this bar of music was lifted from an earlier score if it is obliterated by an explosion in the final dub?

It can also be argued that Horner's first (and, some might say, only) responsibility is to the film itself. Has the music sufficiently enhanced the image on-screen as the director envisioned? Is the film scarier, more exciting, or more moving as a result of Horner's music being heard in tandem with the visuals? If the answer to either of these questions is yes, then Horner has completed the job for which he was hired; all other concerns regarding soundtrack albums and critical appraisals of the score are purely secondary. As fellow composer Gary Chang once said, “To do film music, you have to be both an artist and a craftsman. A great painter, sure, but also a great plumber.”

But then again, why should Horner be different from every other composer working in film music today? The naysayers' most vociferous



A FAMILIAR NOTE? Listening to *STAR TREK III*, *WILLOW* and *COCCON*.

sometimes feel a little aggrieved when it becomes apparent that he has merely recycled another old theme into a new score instead of presenting completely new material. However, there are a few possible mitigating circumstances which, for an old Horner fan like me, are more than worth mentioning.

It is perhaps important to note that, for much of his early career, Horner was considered to be a truly exciting new talent, whose brilliant orchestrations and innovative compositional techniques caused Golden Age greats such as Elmer Bernstein to herald him as “the future of film music” and ruffled some equally respected feathers within the classical music fraternity as well. But sometime around the mid- to late-'80s, the plaudits dried up and were replaced instead by unflattering brickbats and accusations of unethical conduct. The final straw came when Horner was successfully sued by the estate of the late Italian composer Nino Rota, who claimed that the theme from Rota's score to the 1973 film *Amarcord* had been interpolated into Horner's music from *Honey, I Shrunk the Kids* (1989). If you look at the credits of that film today, Rota's name and the “Theme from *Amarcord*” are included in the closing crawl. The *Amarcord* issue seemed to mark the point where the critical tide turned against Horner, ushering in a decade of generally negative press and frustration that the promise he showed in the first decade of his career seemed to be amounting to nothing.

Quite what caused this sea change in Horner's work is unclear. It is well-documented that Horner was physically and mentally exhausted at the time he wrote *Krull* in 1983. The notorious spat with director

claim is that no one else is as lazy as Horner when it comes to re-quoting their own work. They all do it, for sure, but not to Horner's extent. This is where defending Horner becomes more difficult—even his most ardent fans recognize this aspect of his writing and are generally unable to provide suitable justification. It is at this point, therefore, that taste kicks in: if you actually *like* listening to Horner's music, it is easy to ignore the self-references and even come to enjoy playing a game of “spot the score.” On the other hand, if doing that is a complete annoyance to you, this is also the point where Horner's music becomes unpalatable. Film music appreciation, like all artistic things, is ultimately a case of perception and preference.

In a live interview with Liane Hansen of National Public Radio in 1997, Horner said, “I actually don't think I steal from myself. I really try not to. I think, as a writer matures, one should develop a very distinctive style in writing. One can be a complete chameleon for only so long. And even though you work on different films, it is the same writer. And I guess the only way I can relate to that is by going into an art gallery and you see 12 Monets assembled, or you see Diebenkorns or you see Picassos. Somehow, even though they're all done for different clients at different times, you can see that it's the same painter doing them. And in film music, I think the same thing eventually happens as you develop a style. I don't think that there's any way around it. Unique to film music is this feeling that one company owns a score, and no essence of that score or germ of that score can ever appear in anything else. It's all pro-

prietary. That's unique in Hollywood. I've really tried very hard to put what I've done in my last film behind me and never refer to it again, but I think that one develops a style of approaching music against picture, and I think that that becomes a very distinctive quality. I try and make it distinctive. Maybe that's what they refer to." In an even more recent interview, with film music journalist Rudy Koppl, Horner is quoted as saying, "If you develop a strong style, then people accuse you of writing the same score for every movie. If your style is really eclectic and different, then they accuse you of not having any point of view and you're faceless. It's very difficult."¹

To a certain extent, I can see Horner's point, in that most film music composers have an intensely personal musical style. Without knowing anything about the music beforehand, I can identify John Williams, or Jerry Goldsmith, or Danny Elfman, or Thomas Newman, or Chris Young, or Basil Poledouris scores a mile away. And each of these composers has been guilty of a degree of self-plagiarism. Goldsmith used the same descending brass motif to signify danger in *The Edge*, *The Mummy* and *The Thirteenth Warrior*. Thomas Newman wrote very similar scores for *American Beauty*, *Erin Brockovich* and *Pay It Forward*. Chris Young has used the same string phrasings in *Murder in the First*, *The Hurricane* and, most recently, *The Gift*. So why is Horner the recipient of so much more criticism than his contemporaries? My opinion is that it is the frequency of his restatements, and the fact that he does virtually nothing to disguise the fact that he is re-using more material, thereby making him an easier target. In scores such as *Bicentennial Man*, the lifts are so obvious that one wag even went so far as to dub the score "Horner's greatest hits."

As far as classical plagiarism is concerned, the parallels are a little more oblique, although even here some are easily identifiable, and in many ways are more justifiable. Some of the more obvious ones include statements from Schumann's Third Symphony (*Willow*), Prokofiev's *Cantata for the Russian Revolution* (*Red Heat*), Copland's *Rodeo* (*An American Tail: Fievel Goes West*), Khachaturian's *Gayane Ballet* (*Aliens*), Orff's *Carmina Burana* (*Glory*), Arvo Pärt's *Fratres* (*Sneakers*), Charles Ives' *The Unanswered Question* (*Wolfen*) and, most recently, Mahler's Eighth Symphony (*Enemy at the Gates*). However, Horner's kleptomaniacal tendencies are not without precedent. After all, Chopin in effect wrote the same piano concerto several times and is still considered a musical genius. Bach and Mozart copied themselves and others all the time, and during the height of the classical music era, it was considered a great honor for a contemporary to take your material and run with it—to develop new fugal ideas, or simply re-work them. Rachmaninoff wrote variations on themes by Paganini, Chopin and Corelli. The difference, of course, is that Horner's variations are uncredited—but this doesn't change the fact that they could easily be construed as loving homages to musical heroes rather than grand larceny.

The point is this: if you are an ardent believer that each and every new score should always be a completely original work, never once referring to the composer's own or any other composer's musical past, the music of James Horner is never going to appeal to you. Having heard just about every Horner score ever released, I estimate that the parallels and self-quotations run into the hundreds. This is a fact that even the most vociferous defenders of Horner's work cannot ignore. However, if you are of the opinion that film music's function, in its basest form, is to provide the listener with an emotional connection to the film, or to be nothing more than pure entertainment, there is much within Horner's canon to admire. I have often said that Horner is the only composer who can make me cry genuine tears of emotion with virtually every score; whether he does it with an original theme (as he did in *Braveheart*) or a rehash of an earlier work (as in *Bicentennial Man*) is unimportant. Horner is a master manipulator of an audience's emotions. This is not a criticism. It is his occupation, and it is why he is hired so often. And it's also why I love his work so much.

—Jonathan Broxton

1. R. Koppl, "James Horner's Resurgence With Director Jean-Jacques Annaud—ENEMY AT THE GATES," *SOUNDTRACK* Vol. 20, No. 77 (Spring 2001), p. 40.

(continued from page 21)

re-used footage from both *Space Raiders* and *Wizards of the Lost Kingdom* to allow lead actor Randy Josselyn to interact with the cast members of the earlier movies, both of which *also* featured re-tracked Horner music! Third generation tight-fistedness here...Ernest Troost provided the original music.

All of the straight-to-video sequels of *The Land Before Time*—*The Great Valley Adventure* (1994), *The Time of Great Giving* (1995), *The Journey Through the Mists* (1996), *The Mysterious Island* (1997) and *The Secret of Saurus Rock* (1998)—include Horner's original themes, restated in the new underscores by composer Michael Tavera. Needless to say, none of the music from any of these films has ever been released on CD. Similarly, the straight-to-video sequels of *An American Tail*—*The Mystery of the Night Monster* and *The Treasure of Manhattan Island* (both directed by Larry Latham)—also present Horner-composed thematic material, with original underscore once again by Tavera.

Horner's music has also been tracked into several documentaries and TV specials, notably *Wow!* (1990)—a 40-minute laserdisc produced by Lucasfilm to showcase the Home THX systems, and which included music from *Willow*, in addition to several snippets of John Williams' music from *Star Wars* and the *Indiana Jones* trilogy—and *Gundam 2003*, a Japanese animation soundtrack CD containing cues from *Brainstorm*. Horner's music is also regularly featured in theatrical trailers, notably scores such as *Brainstorm*, *Willow* and, especially, *Aliens*, which has gone on to be recognized as a "trailer music classic."

However, probably the most famous uncredited re-use of Horner's music comes at the end of the 1988 Bruce Willis blockbuster *Die Hard* when Karl (Alexander Godunov), the seemingly deceased terrorist, comes back for one last scare and is shredded by heroic cop Al Powell. Part of Horner's unused music from the finale to *Aliens* was inserted here; it is immediately noticeable to film music fans and stands at odds with Michael Kamen's original underscore. Its use in this context is a little unusual but not unexplainable: director John McTiernan probably used Horner's music on the film's temp track, and felt that the piece fulfilled his dramatic wishes. —J. Broxton **FSM**

ABOUT THE RATINGS

While we call this a buyer's guide, it's really a listening guide, including mention of films with unreleased scores. Bear in mind that these scores are relative to the rest of the composer's output, and do not compare directly to the ratings in our regular SCORE section.



A must-have. One of his finest works; belongs in every soundtrack listener's collection.



Highly recommended. Close to being a classic, with lots of replay value.



Recommended with reservations. A score with representative moments but not a consistently enjoyable listen.



For completists only. Really, don't you have more important things to spend your money on?

A Whole DIFFERENT animal

Danny Elfman has been down this road before. It's not the first time he's tackled an epic franchise "reimagining" of a classic genre property. He was Tim Burton's

surprise choice to score 1989's *Batman* (an effort that made him one of the most sought-after action composers of the '90s), and he reinterpreted Lalo Schiffrin's famous television theme for the Brian DePalma adaptation of *Mission: Impossible*. He adapted Bernard Herrmann's unforgettable score to *Psycho* for Gus Van Sant's controversial remake. And there's his score for Disney's remake of *Flubber*.

For Burton's 2001 version of *Planet of the Apes*, however, Elfman faced a special challenge. Jerry Goldsmith's Oscar-nominated score for Franklin Schaffner's 1968 original is one of the touchstones of 20th-century film music, an innovative masterpiece of percussion and bizarre acoustic effects that has rarely been equaled in its ability to conjure up an entire alien universe of sound. Expectations for Elfman's score have been high, but according to the composer, beating Goldsmith at his own game was never part of the equation. "I have to be careful saying this because when you have hardcore fans for something you don't want to get them rattled," Elfman says. "But I have been up against this before—when I did *Batman* there was a fanatical *Batman* contingent. I remember all the controversy, and at a certain point people who are very hardcore toward some original thing can never really be pleased. I remember the venom that came from people when Tim cast

Michael Keaton for *Batman*—I'm surprised nobody tried to kill him!"

Although Elfman has admitted to being a fan of genre movies, he's the first to admit that he never became part of the cult that grew up around *Planet of the Apes* and its four sequels. "This is a movie that I saw as a kid and I liked, but I didn't think anything more about it," he says. "I wasn't crazy about it. It wasn't like *The Exorcist* and *2001* where I saw those movies probably six or seven times when they came out. *Apes* I saw and it was fun, but I really didn't want to revisit it. I never saw it again until I was on my way to New York to spot the movie with Tim, and I popped a DVD in and watched it. I really enjoyed it, and definitely one of the more intriguing and interesting parts of the movie was Jerry Goldsmith's score."

No Aping Jerry

For Elfman, Goldsmith has been a role model in more ways than one. "Jerry wrote a very progressive, borderline avant-garde score—very non-melodic and unusual," the composer explains. "Jerry is one of if not *the* greatest living composing treasure. He is a model for me in terms of his ability to keep staying vital and reinventing himself. He doesn't just hang in there generation after generation; he stays absolutely dead on, and so for me he's a model that you can keep growing and inventing and staying fresh after so many generations. I can't possibly express [too much] admiration for him, because my other models for composing are not only dead but were dead before I even started writing, for the most part. Jerry is far from a relic." Elfman points out that the tone of Tim Burton's *Planet of the Apes* is so different from Schaffner's that paying obeisance to Goldsmith's score never became an issue. "What he did was amazing, but when I see a movie I really look at the tone, and I think I was almost relieved to see it was as dif-

ELFMAN
creates a
new
SOUND
for an
OLD
favorite

By Jeff Bond

ferent as it was, that I wouldn't be crossing into his territory. I had an idea of what the tone of the movie was going to be, and it was ironic that 30 years ago the score was actually more progressive and contemporary than the score 30 years later, which although I hope it's fresh, is in many ways more traditional. Tim's movie is more theatrical, more good and evil characters, a type of movie that needs very simple melodies constantly connecting the scenes. It's the difference between a contemporary action film with 90 minutes of music compared to what I would love to see happen again but is certainly not the trend at the moment: I'd be surprised if there was 40 minutes of music in the original. [The new score] is probably two or two and a half times the score and it's big. It's a whole different animal—no pun intended!”

Elfman points out that the difference in style between Schaffner's and Burton's *Apes* films isn't just a matter of two different directors, but a fundamental difference in the way film stories are told now as opposed to in the 1960s. “The original film was shot in a very naturalistic style, very straight ahead—that I hadn't remembered,” he says. “Almost, and I'm not saying this sarcastically, but almost like a television show. I don't mean that in a bad way, but a lot of great movies in the '60s and '70s were done in a very simple, natural way. Also, it was an era in which musically you could do something really experimental and crazy and no one would flinch. If I tried to do that in a major picture now there would be a lot of flinches, but more important than that it wouldn't be correct for the movie. If I felt there needed to be something really absolutely different, progressive and avant-garde, I would have fought for it. Tim really knows me well, and if we're going to go down a road together, that's where we're going to go. But he felt and I felt that it needed to be very simple and strong and very muscular. It was just a very different animal, and there actually isn't very much homage to the original except in a few moments.”

One common link between the two scores comes in the heavy presence of percussion in both works, although Elfman is quick to point out that the acoustic percussion Goldsmith favored is less emphasized in the new score, which features numerous percussive samples and mixed effects actually created and performed by Elfman himself on his own computerized composing equipment. “The original score had a lot of percussion, and my score had tons of percussion,” Elfman says.



I hate
SYNTHETIC
orchestra.
But the
orchestra is
ONLY HALF
the cue.
There's more
PRESSURE
because
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laying down
48 TRACKS
of my
own
performance,
BUT A
really
aggressive,
PERCUSSIVE
score like
this makes it
MORE
exciting.

"There are probably moments where my percussion section gets thinned out and there's not a lot, and maybe those overlap a bit. But generally the orchestral stuff that's happening underneath is very straightforward and simple, as opposed to what Jerry was doing, which was very complex and textural."

Veteran percussionist Emil Richards is one of the few musicians to have performed on both the original *Planet of the Apes* score (he played the famous mixing bowls in two key cues early in the film) and the new version. But both Elfman and Richards admit that the percussionist had a lot less to do on the current *Apes* score. "I had to apologize to him because I felt so bad," Elfman says of Richards. "He's been on every film score I've done since *Pee Wee's Big Adventure*, with the exception of three that I did in England, so he's been on 42 of 45 films."

Elfman explains that the time constraints on the new *Apes* post-production schedule made his decisions on percussion essential. "I would love to have a couple of weeks to just go in to the studio and have all of us pull out all of our instruments, because Emil's got a beautiful collection of instruments and I've got a beautiful collection," the composer says. "I've been collecting for 30 years; he's got a warehouse full and I've got a couple of storage rooms full. But in this film there was just no chance of that happening. When you've got six weeks top to bottom to finish something, you're lucky as a composer if you can even just do it all yourself and not have to do that bullshit farming out crap that becomes at a certain point almost expected of you, which I just will not do. So when it came down to writing and having extra time, I was literally writing the finale of the movie the night before the first scoring session. It was so tight I had exactly the amount of days and not one extra. My father died in the middle of it, and Fox actually moved the production back one day to give me time to go to the funeral. That's how tight the schedule was."

Despite the personal loss and pressure, Elfman says he knew what he was getting into well before he started work on *Planet of the Apes*. "It's the reality of summer movies that are so tight," he notes. "Tim knew it would be tight from the day he started shooting—he told me early on that this was going to be about as intense as we've ever had, and it certainly was the most intense since *Batman*. But, fortunately, I've been through this before, and it's just the case of a movie that has no leeway for choking or pausing. Summer films' release dates are set a year in advance, and if they lose their release because of the competition factor it could cost them the whole movie."

Going Bananas

Elfman discounts rumors that he was asked to overhaul his score by Fox executives who wanted "more heroic" music so that they could sell *Apes* as a "sci-fi *Gladiator*." "It wasn't that I was asked to change anything; it was more that when you're up against it at the end, the shots are coming in and you really have to adjust," Elfman insists. "It's really everybody on a post show like this has to forego sleep. The difference between me and dialogue and sound effects, who are really all under the same pressure, is that they can add more people to their crew and I'm really just me. So as more and more load comes in it's still just me. It's kind of worse on the music end but really everybody suffers. It's also harder to make an adjustment on a four-minute piece of music that's in meter with melodies than it is to adjust all of your sound effects and push them this way or that."

Misconceptions have also persisted about the nature of Elfman's *Apes* score, with early word making it out to be something the composer put together entirely in his studio, while other reports had it as one of the largest orchestral scores ever recorded. Elfman says the creation of a synthesized pre-score is always a part of his working process so that these mockups can be played to picture for the director. "If he has any problems the idea is to go over it then," the composer explains. "When you get in front of a hundred players you really want no discussion of concept." And it's a way to resolve everything so that by the time he gets to the scoring stage there are no surprises; he's heard every note of every cue. "The difference between this score and a score like *The Family Man* is that *Family Man* is probably 90 percent orchestral, and 10 percent of the sounds I laid down when I was writing stayed—percussion and synthesizers I always do myself. A score like *Planet of the Apes* is a little more unique in that 50 percent of what I've already performed stays, and 50 percent becomes orchestra. The orchestra always gets replaced on these demos—the strings, the brass, the woodwinds, the synthesizers always disappear because they're horrible. But unlike some other scores there's a lot of my own performance—it's a very percussion-driven score, and I always do my own percussion."

While some composers actually create a synthetic orchestra and use acoustic performances as sweetening in an overdub, Elfman says he always uses "pure orchestra. I hate synthetic orchestra. But this is a score where the orchestra itself is only half the cue. And that adds more pressure to me because I'm laying down 48 tracks of my own performance along with everything else, but on the other hand that's what made it fun—I love doing that. When I get a really aggressive, percussive score like this and I get to do my own performance, that just makes it more exciting."

Even though half of his score may have already been designed and laid down before he steps onto the scoring stage, Elfman says the synthesized music does not necessarily survive intact and unchanged to the final mix. "I have to finesse a lot because mixing tracks like this is almost more like mixing a song for an album than it is mixing for a film," he says. "On film when it's orchestral and you're mixing, you can't do a lot because your mics are live in the room. I'll maybe pull out an oboe or clarinet part that's getting buried or make the cello a little stronger in certain sections; you can only do little nudges because most of your sound is live in the room, so every mic is picking up a little of everything else. In this kind of mix we have 96 faders, and 72 of them are synthesizers, percussion and various things I've laid down. Now the mixes themselves are getting very elaborate and very time-consuming, really just as elaborate as when I mix for albums. But instead of having a day or two to do the mix we have maybe four hours or six hours, so there's a lot more mixing involved in a score like this than on a pure orchestral score. The sound of the mix really becomes the piece; the power of the score comes from the mix, and I really feel like I'm mixing a crazy, elaborate rock-and-roll song instead of an orchestral piece."

One of the key effects in Elfman's strange, waltz-like main title theme for the movie is a peculiar, three-note tag for the primary melody—a mix of pizzicato, percussion and an almost fluid droplet sound that becomes a recur-



ring motif throughout the score. “The pizzicato sound is just a cheap sample that I liked, and I wanted it to sound artificial so I didn’t replace it with real pizzicato,” Elfman explains of the motif. “I mixed that with an *ungk-lungk*, which is a bamboo percussion instrument. It’s a cross between pizzicato and *col legno*, where you strike the strings with the bow, and what gives it its pitch is the harmonic of the *col legno*, which is why I really liked it being artificial. The three pitches that became the motif that I use throughout the score are artificial notes from harmonics of wood being struck, and in a real sense you can’t get pitch out of *col legno*. It’s the same thing I did on *Dead Presidents*—the main theme was three bass drum pitches, and again it was artificial because it’s the same bass drum and the harmonics being the three pitches. I started playing with that, and that became the center of the score. Sometimes artificial harmonics from a sample can be effective if you don’t want it to sound real, which I didn’t.”

During the barrage of last-minute changes, alterations were made to Elfman’s *Apes* score, and the composer notes that the changes involved work for both him and his production team. “We knew that we would be scrambling,” he notes. “Much of the changes we were able to catch by the time we were scoring, but this was a music editor’s nightmare. I

would write pieces and two days beforehand I would go between Steve Bartek, my orchestrator, and Ellen Segal, the music editor; usually if there are lots of little cuts they attempt to conform without me, where it may be adding one beat or taking away one beat. Very often it’s not changing any beats but there have to be some tempo shifts to make the adjustment. But then there are radical changes that happen, and I’ve got to jump back in because scenes have been switched or the order of the scenes has been switched. The main titles are the one thing that didn’t change much. Really, up until the print master they’re making changes, and a lot of them are because final effects shots are coming in and they’re not quite the same length as the previous shot that was holding its place. And then of course things get changed because of the nature of the way that editing works on an Avid [digital editing system] now as opposed to film. One can make 100 cuts in a day as opposed to 10 or 15.”

So Many Monkeys, So Little Time

With post-production schedules being compressed more than ever before, the challenge for composers is to hang onto the concept of creating a unifying architecture to their work rather than just randomly applying effects to sequences as they come in. Elfman says he can’t work without an overriding architecture, but the amount of time he has to create that structure often gets compressed. “I always divide my process into two sides, and how much I have on the front side, which I’ll call the development side, is based on what is necessary on the second side, which is the nuts-and-bolts writing it all down side,” he explains. “That side is based upon how many minutes of music I have to write. So in a film where I’ve got 89 minutes of music and I can roughly write two minutes a day, I back up that many days; I have a chart that has all the cues and all the times, and all the days from the moment I get that chart counting down to D day, which is the moment I start recording. Now somewhere on that chart there’s a red box, and that red box means that if I don’t start writing on that day, I’m fucked. And after that day it’s two minutes a day seven days a week until the recording day.”

Elfman says that every day he goes past that red box and is still developing his themes increases the amount of music he has to write each day in order to finish on time. “It’ll go from two minutes to two minutes five [seconds], two ten, two fifteen, two twenty, and eventually it’s going to cross two and a half minutes, and then I’m really really screwed because I just can’t do it. Especially in an action score. This is why I hate doing action movies, even though in a weird way it’s so challenging and fun. I’ll be writing this really dense stuff and look at how many measures





have gone by, and I'll go, 'My god, I'm writing 10 seconds an hour,' which really sucks. It feels like I just wrote 30 seconds but I'll look and it's more like 11.1. It's so hard to make progress when it's really dense and catching everything. In this movie I would love to have 30 days on the top section, but perhaps I only have two weeks, which is tight; but I've been there before and when the heat's on I just turn myself up."

The composer insists that he has to have his themes and a basic architecture done before he begins writing. "I have to have my main themes, sub themes, and I usually start by scoring two, three or four scenes, somewhere at the middle, the beginning and the end, and that becomes a test of whether melodically the pieces are going to bounce off each other and hold together. When I feel really comfortable that I've got all those elements in place that for me are like the main puzzle pieces, and I've got maybe three sections of the puzzle that are key sections that are defined, then I go back to the top and start writing chronologically from beginning to end. But I've got my elements all in a line. I have to start methodically; when I begin writing, it becomes pure chaos; I don't even think 15 or 20 seconds ahead at a time. I begin improvising and let it take me wherever it wants to go, but I have my key and subsidiary elements completely embedded and they take over. [Although] the second half has the appearance of being extremely chaotic, I know that in fact it's not, because subconsciously things are always bouncing against each other and the elements keep appearing over and over whether I design them that way or not."

Helping him out in the process is Tim Burton, a long-time collaborator, who Elfman says gives him a great deal of freedom. "Tim is much less analytical than most other directors, as is Gus Van Sant," he says. "There's not a lot of talking about the movie; he'll tell me how he feels about a scene, but there's no analyzing the scenes. With a lot of other directors a spotting session can take all day; my joke with my music editor is that a Tim Burton spotting session is barely longer than the movie. If it's a two-hour cut, the spotting session will be about two hours and 15 minutes.

Then when I come back with music, he'll definitely give me reactions. But he tends to be very clear. If something makes him react negatively, I figure out what it is, and there's a process of him hearing it and growing into it. It's hard on any director because what he's hearing for the first time is never what's been in his head, and it's never at all like the temp score he's been hearing."

Elfman is also one of a small group of composers who have the luxury of avoiding one of the current banes of the film composers' existence: the temp track. According to Elfman, he limits his exposure to the temp as much as humanly possible. "If it's a new director I'll listen to the temp because I want to know if the director's in love with it, in which case I'll bail from the movie," the composer says. "With Tim I never have to worry about that because I know he'll never be in love with his temp. The only use I get out of a temp score is knowing whether I'm going to have deep trouble with the director later, because if they're going to want something like the temp I have a standard answer, which is that they should hire the person who did the temp. I won't even go to screenings more than once—sometimes when

they're doing the previews and they want me to come, and if the temp's in the score I have to politely disengage myself. I really want to hear it once and once only."

Making the Album (or No More Monkey Puns)

The *Planet of the Apes* soundtrack album from Sony Classical is one of a number of high-profile score releases this summer that include Hans Zimmer's *Pearl Harbor*, John Williams' *A.I.: Artificial Intelligence*, Elliot Goldenthal's *Final Fantasy: The Spirits Within*, and Don Davis' *Jurassic Park III*. Elfman says he always takes an active part in putting a score album together, and he got a special opportunity on the *Planet of the Apes* CD. "The score wasn't completely finished so there were a few cues we couldn't quite get on the album, but interestingly in the inverse there were two suites for the album that weren't in the movie: 'Apes Suite 1' and 'Apes Suite 2.' I had to write some extra music for the album so I just wrote some general music, stuff that I thought was cool and had no place for at that moment."

Elfman also got to expand other cues for the album release. "The main titles and 'Apes Suite 1' are in fact pieces from the movie that are stretched out a little," he explains. "I gave them a little breathing room; instead of having to move on immediately, I was able to repeat things and then move on because it's not to picture. Sony Classical gave me the opportunity to do the session so I did. The main title is about a minute longer than it is in the movie, and 'Apes Suite 1' is several cues tied together and extended; 'Apes Suite 2' actually wasn't even written for the movie and then ended up being put in the movie—Tim really liked it and said, 'Let's try it here,' and it actually worked really well. So it kind of worked its way into the movie backwards. 'The Hunt' is also extended about a minute and a half. I just had fun and stretched stuff out because I was allowed to. I'd do that all the time if I had the chance."

With *Planet of the Apes* completed, Elfman says he's trying to keep himself down to two movie scores a year, with the possibility of a third "if it's a small one." But if it seems like you're seeing his name on more movies this year, it's because he's allowed himself to get involved with some film scores on a smaller scale. Both *Heartbreakers* and *Spy Kids* featured Danny Elfman compositions, with the bulk of the scores themselves being composed by John Debney and other musicians. Elfman explains these projects were the result of filmmakers wanting him on movies when he simply didn't have time to devote to them. Elfman says he turned down the idea of using a ghostwriter to score the films based on his themes, an idea he opposes in principle. "As long as I'm credited for what I do and not for what I don't do, I'm fine with it. It was a couple of cases of them really wanting me to do something and I only had little bits of time. When I can do something quick, like a commercial or a theme for a TV thing that I can do top to bottom in a week or less, I'll take the time and it can actually be fun."

Elfman's future projects will likely be just as high-profile and high-pressure as *Planet of the Apes*: a ballet based on *Edward Scissorhands*, next summer's blockbuster *Spider-Man* and, potentially, the next Hannibal Lecter movie, *Red Dragon*. So writing a few little pieces for a *Spy Kids* or a *Heartbreakers* becomes almost a vacation. "It's quick," Elfman agrees, "and when you're used to grueling three-month projects, writing a few one-minute pieces in a week is something I really enjoy doing."

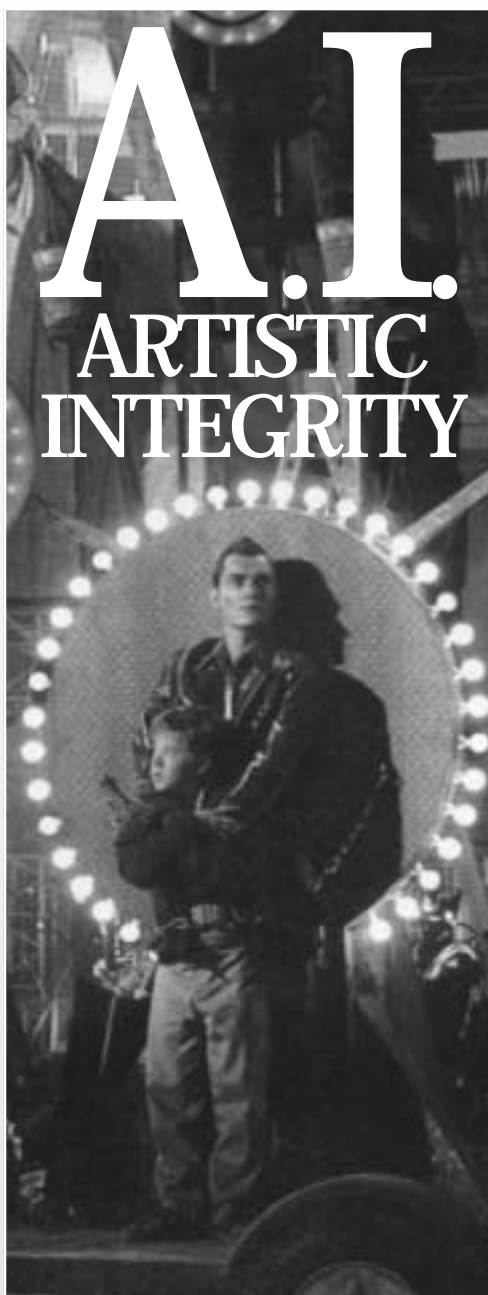
FSM

Most film scores—especially summer film scores—can be digested in one viewing. But as I sit here, asked to parse Williams' music to *A.I.: Artificial Intelligence*, even after two viewings of the film and innumerable run-throughs with the CD, I'm finding the need to tackle the many large questions raised by the score to be particularly unnerving. *A.I.* is brimming over with ideas, both as film and as score. At its center it seems to be a rumination on what it means to be human, whether our love defines our humanity or vice versa. Orbiting around that are unpleasant dissections of the unwitting greediness of childhood, the dynamics of mother-son relationships, the nature of religion, and other incomplete, unanswered subjects. Most likely it's the fact that these ideas are purposely incomplete and unanswered that has rubbed summer audiences the wrong way. Where are the pat answers? Where's the familiar, simple three-act structure? Heck, where are the explosions?

The Long, Sure Road

I believe that John Williams has reached his unparalleled success as a film composer for two reasons: (1) he is a fantastically talented composer; (2) he almost always scores films from the audience's point of view. Williams takes his rich, intelligent music and places it in the film in a reactionary fashion, feeling what the audience feels, making the music/drama associations that the audience would make if they had his astute literacy. His music runs in shades of happy, degrees of sad, levels of exhilaration—all keyed to bring the on-screen story and its elements to life. He certainly will read the film to the degree that he has to find a unique voice, his "in" to the film. But beyond this point, his modus operandi seems to involve simply running with this voice and writing wonderful music. This isn't meant to belittle Williams' talent. After all, it's markedly difficult to match the exact emotional pitch of the drama this sharply. It's just that he usually seems more interested in text than subtext. In *A.I.*, however, Williams applies his skills much more psychologically, digging into the dramatic ideas of the film in a way that he may not often be allowed to, simply because he's John Williams. As in the case of the film, many of the music's stances are subtle and open-ended. We know we're being told something, but every viewer/listener may come away with a different conclusion—or none at all.

For example, Williams' main theme (the melody heard in the end credits) is a gentle and touching tune with an almost pop verse/chorus construction and a simple major I-minor IV⁷ chord progression. But in



*Like the movie itself,
John William's score raises more
questions than it answers.*

By Doug Adams

the end of the film, when this sweet reassuring theme is used the underscore the blackest possible version of domestic bliss—a sad, selfish boy forcing his mother back into a temporary existence so that he can hear her say she loves him before he either dies (shuts down) or prepares to face an undying eternity alone, depending on your reading of the film's ending—is it possible that Williams is probing the same facades as Spielberg and Kubrick? Notice that during this entire reunion scene, Williams insists on introducing this theme with a repetitive minor-third interval, and that this figure is cleverly introduced without

a harmonic underpinning so that it appears to begin in a minor mode. Only once the melody comes in do we realize that we've been listening to the third and the fifth of a major chord. This repetitive minor third is directly related to the Steve Reich-ish minimalist music that has thus far only been associated with benevolent artificiality and the mecha characters. It's almost as if Williams is emphasizing the falseness of this reunion, or at least presenting it in a devil's advocate reminder. Recall that in this same scene, when Monica calls David in a singsong voice, she uses this same minor-third interval, and that Williams adopts the key of her voice for the key of his music, again playing to the falseness of the reunion. Is this really his mother? Is it close enough? Is it love or a preprogrammed response? Is human love simply preprogrammed anyway?

Or perhaps this cue's minimalist underpinnings are meant to play up the fairy tale aspect of the film, i.e., here is David's transformation into a real little boy. After all, viewed as a whole, the score follows the *Pinocchio* arc pretty consistently. It begins cold and heartless (this is especially notable in that Williams' first cue underscores despondent parents visiting a sick child—an incredibly potent emotional moment to be downplayed), then slowly develops into a more expressive style, albeit minimalist and mechanical, with the introduction of David and his gradual understanding of his surroundings. By the end of the film, solo human voices are introduced into the writing, and the score blooms into a more explicit emotional warmth. But while the score can be seen as developing along these literal fairy tale lines, the David character does not. In fact, once David is imprinted, once he is emotionally activated, his character never develops again. His is character development by default—the world literally changes around him. He is single-minded, preprogrammed, and, yes, completely artificial in his quest. Is Williams' score given a *Pinocchio* arc to falsely placate us into thinking that David has developed, only to realize in retrospect that the score was placed in diametric opposition, thus underlining David's permanent emotional stasis?

Kubrickian Cool

Likewise, isn't it interesting that Williams never scores any of the film's "real" human relationships as anything but awkward and unsettled? As mentioned, the scene of the Swintons visiting their sick hibernating child plays with a cold and uncomfortable Bartókian string composition. When David first imprints on his mother in an alienating/bonding game of hide and seek, Williams' music is playful, but distant—a vertical

(continued on page 43)

H

ans Zimmer is arguably the most successful film composer working today. He not only regularly gets

hired for the biggest blockbuster films (movies like *Mission: Impossible 2*, *Gladiator*, *Hannibal* and *Pearl Harbor*), he's also called in to do arty prestige projects like *The Thin Red Line* and *As Good As It Gets*. His Media Ventures company

orative that even directors have a right to be in on the act. This despite the fact that Academy rules often prevent more than one composer from being nominated for Oscars for their work, which prevented his partner on *Gladiator*, Lisa Gerrard, from getting a nomination. "I so understand why people have such a hissy fit about the way I do things. It was a very good thing I didn't get an Academy Award for *Gladiator* because it would have been embarrassing, since Lisa had been disqualified."

Zimmer says he completely agrees with the rule that disqualified Gerrard. "I think the rule is a really good rule because it actually protects composers from having producers and directors suddenly being your co-composers," Zimmer says, noting that an unhealthy quid pro quo can be attached to film composition work. "If you want this job, I'll be your co-composer" is often an implication of the relationship, Zimmer notes. "I just got this crazy idea that collaboration is a good thing. When I write my concert piece there will be only my name on there,

Hans Across America

The Affable Film Composer Faces Critics Once Again

has launched the careers of numerous film composers including John Powell, Nick Glennie-Smith and Harry Gregson-Williams, and Steven Spielberg personally chose him to head the music department at Dreamworks. Zimmer is on top of the world. Yet as he gathers a small group of film music journalists in his Media Ventures studio, all is not right in the Zimmer universe.

"That's the worst chair you could bring!" Zimmer berates an assistant as she brings in a small folding chair for me. "Jeff Bond has started to give me *average* reviews and I don't want him to stop!"

Ever since the momentous 1997 summit between Zimmer, Lukas Kendall and me, we've been struck by the fact that Hans Zimmer not only reads *FSM*, he actually gives a damn what it says about him. Zimmer, who recently released *Wings of a Film*—an album of his first live concert of film music—can't help getting rankled over the personal nature of reviews of his work. He manages to quote lines from my review of *Gladiator 2*—a positive one!—which nevertheless mentions that certain fans hold Zimmer in "contempt." That's a word that understandably bothers the composer. "It's okay to be criticized, but there are certain words which can only be taken in a personal way," he explains, discussing the review. Zimmer gets flak for the collaborative method in which he works, often acting more like the leader of a rock group than a prestigious film composer. But he's generally open and honest about crediting his collaborators and sometimes even works for his fellow Media Ventures artists without credit. Zimmer views the entire film composing process as so collab-



but I'm working in film."

Zimmer brings up *Hannibal* as a prime example of just how long-range the working relationship can be between a director and a composer. "I realized partway through that Ridley Scott and I started working on *Hannibal* in 1989, before Thomas Harris even wrote the book," Zimmer says. "Because we were trying to get another film off the ground and in talking about it there was a very similar feel. Obviously not the same story but a similar feel. And there's that piece toward the end where [Hannibal Lecter]'s got [Clarice Starling] up against the fridge at the end and she's got the handcuffs

on, which is about seven minutes on the album and I think two minutes in the film: the very Mahler-esque piece. Since everybody wants to know what composers I steal from, I steal from Mahler, too. That was written pretty much in 1989 for the idea of this other film. I always knew I was going to write this seven-minute piece, and I just let Ridley go and figure out how he was going to do the scene for it. But I wouldn't have written that piece had I not had that conversation with Ridley in 1989. So is he a co-composer? No. Is he a collaborator? Yes."

PEARL HARBOR and Other War Stories

The composer's most high-profile recent effort came with Jerry Bruckheimer's historical epic *Pearl Harbor*, a rather calculated effort to appeal to the demographic of teenaged girls that made James Cameron's *Titanic* the world's highest-grossing movie. While *Pearl Harbor* made some big money, reviews of the film were less than kind, and Zimmer

By Jeff Bond

himself caught the back hand of a few critics who singled out his score for pushing the movie's mushy emotions. "I feel like I've sinned so badly after the reviews," Zimmer says, raising a point about the tone of reviews in general. "The question I'd like to ask reviewers is at what point did you get so angry that you have to get in a personal dig? Don't people realize what that movie is? Plus, here's my newest theory. I do a lot of shopping on amazon.com and even the strongest character can't keep from nipping over to the reviews. What occurred to me is that the people who buy those soundtracks are a lot younger than any reviewer, and if you think about that genre and that movie from the perspective of a 13-year-old, you might actually have a very different point of view about it. And what was actually difficult for me was to try and write from the perspective of a 13-year-old, because I don't have that perspective anymore. That innocence where foreplay is really putting on a soppy record and saying some terrible line to the girl like 'If I had one more night to live I would spend it with you' and

started to have all the budgeting trouble, they actually begged me to tear up my contract because I was the only one who[se contract] was done; that's how early I was there. Jerry said it's going to have a great love story, and I had done war movies—I did *Thin Red Line* and in a funny way *Gladiator* was a war movie, and I thought it's a fascinating subject, why people go and beat the crap out of each other with nasty horrible weapons. So I thought, let me do it as a love story. What I didn't know was that I had a very long movie but I had to deliver the love story in 10 minutes. Usually you have a whole movie to develop these themes and not repeat them. So ultimately it's *Pearl Harbor*; and you want to see those bombs drop; it's really difficult because you're forced into a position where you have to make an audience believe in a love story very, very quickly. And it's just impossible."

Zimmer also fell prey to the inevitable summer blockbuster complaints of a crushing post-production schedule. "I was so late on everything," he admits ruefully. "There



actually having people fall for that hook, line and sinker. Those days are over."

The Spoils of War

Zimmer does point out one good outcome of *Pearl Harbor*—it's revitalized interest in his score for *The Thin Red Line* because one of the cues from that score was used in the high-profile trailers for the Bruckheimer epic. "The best publicity that *Thin Red Line* ever had was that trailer for *Pearl Harbor*," Zimmer says. "Everybody wanted to know what that music was, and what the Fox PR department could never achieve Jerry Bruckheimer did with that trailer."

Zimmer admits his feelings about the movie were mixed and indicates that the original plan for the movie was something much weightier than what *Pearl Harbor* eventually became. "Look at the job," Zimmer says. "This is not the type of movie I signed on for. Jerry came to me with an animatic for the attack scene with that *Thin Red Line* music on it and it was breathtaking. It was truly amazing. That's two years before they started making it. My contract was the first thing done on that movie, I think. When they

were literally days when I would say, 'Hey, what are you guys dubbing today?' and they would say, 'Nothing.' I'd say, 'Why not?' and they'd say, 'We don't have any music.' I hadn't finished writing when the album was done. The album was done in less than one night in the middle of me trying to write. It was like, okay, let's get this done so I can finish. I had to finish at eight o'clock in the morning because I had someone taking it to the cutting room at eight. They took it and they brought it back and I hadn't gone to bed, and I listened to it, and I thought, 'This is all really slow and boring.' They said no no, it was fine and they had to get it on the plane. Someone had to personally take it on a plane to Philadelphia where it was going to be manufactured. Next morning I was talking to Bob Badami, the music editor, and I said it sounded really long and boring to me, and it was 46 minutes minus the song. And when we added it up, it was about 22 minutes. Whoops—wrong sample rate! They had done the whole album at the wrong speed, so I actually got to do that thing, 'Stop the presses!' That made me really popular. The person was already on their way

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GOLDEN BOY:
Zimmer adds luster
to HANNIBAL, THE THIN
RED LINE, PEARL HARBOR
and GLADIATOR.

SCORE

REVIEWS
OF CURRENT
RELEASES
ON CD

RATINGS

BEST ★★★★★
REALLY GOOD ★★★★
AVERAGE ★★★
WEAK ★★
WORST ★

Jurassic Park III ★★★

DON DAVIS/Themes: JOHN WILLIAMS
Decca 440 0144 325 2

16 tracks - 54:25

You have to admire Don Davis' balls. It's not everyone who gets to stand right next to the world's most popular and respected film composer and say, "Here are some John Williams themes—and now here's *my* theme." Sure it's not exactly a contest, but anyone put into that position really can't help but look like second best no matter what they come up with. Davis earned attention for his explosive post-modern score for *The Matrix*, and when Williams opted out of scoring *Jurassic Park III* he reportedly suggested Davis for the job of replacing him.

Williams actually acted as a consultant for the *Jurassic Park III* score and provided Davis with the manuscripts for the first two *Jurassic Park* movies for his research. Davis' texturally dense sci-fi approach to *The Matrix* would seem to be natural for an action film with dinosaurs had not Williams already laid down the template for the *Jurassic Park* movies in two previous outings. Williams is a master melodist and his *JP* themes, while not the greatest he ever wrote, are nevertheless popular and recognizable tunes. Davis' task on *JPIII* is to reference the same musical universe, interpolating Williams' material while constructing his own cues and reinforcing the new set of characters employed in the third movie.

That's a tall order, but for the most part Davis achieves it. He channels Williams' sensibility impressively in the score's establishing cues and shows a particular skill at recreating Williams' brass writing. As Davis leaves Williams' material behind and begins to apply his own super-dense action material to the proceedings, the *JPIII* album becomes something of an acquired taste, but within the con-

text of the film itself there's no obvious difference between Davis' approach and what Williams might have done under the same circumstances. At 85 minutes, the movie itself is almost embarrassingly slight, and Davis' biggest handicap is a sappy "estranged-couple's-marriage-is-saved-by-being-in-an-action-movie" plot, for which Davis supplies a warm and perfectly functional Americana "family" theme.

The frenzied action cues would be headache-inducing in any other movie, but *Jurassic Park III* is so frenetically edited and shot that the "everything-turned-up-to-11" approach perfectly fits the mood and never draws attention to itself. The pinnacle of this approach comes in "Clash of Extinction," which climaxes the album but was written to score an early scene—the cue was eventually dropped from the film, leaving fighting dinosaurs to speak for themselves. Ultimately, Davis pulls off a coup by being probably the first composer to replace John Williams on a sequel without making you wish every minute that Williams was still there.

—Jeff Bond

Atlantis ★★★ 1/2

JAMES NEWTON HOWARD

Walt Disney - 60713-7 • 18 tracks - 53:56

While not in the same league as his recent *Dinosaur*, James Newton Howard's score for Disney's animated *Atlantis* offers much to enjoy. There are many high points to this score, but there's also a preponderance of filler music that dissipates some of the enjoyment of the listening experience. A little programming of the CD should fix that problem.

The latest animated Disney movie that isn't a musical (it seems that the boy-oriented movies are now sans songs); *Atlantis* is the story of Milo, a young adventurer with an obsession for finding...you guessed it...the lost world of Atlantis. Rated

PG for some reason (maybe because of the fart jokes), this is a variation of the *Indiana Jones* movies and a perfectly enjoyable fare for any pre-teen boy—or so I've heard.

The score starts with a kicker, the Western-flavored "Submarine," but doesn't really pick up again until "The Journey," which goes through many shadings (my favorite is a patriotic, heroic horn passage) and are all underscored with military drums. The quirky "The City of Atlantis" spices things up with interesting instruments making appearances. But then, it's not until the end of the score that the action returns. My favorite cue is "The Crystal Chamber," which has flavorings of a John Williams *Indiana Jones*-like discovery cue blended with an old-fashioned lullaby. "Just Do It" is an exciting, whirling dervish of a cue, reminiscent of the best music from Howard's last water-based effort, *Waterworld*.

Howard has without a doubt provided a rousing and appropriate score for *Atlantis*, but this is the type of music that I expected from

a Howard score of the early 1990s like *Wyatt Earp*, *Waterworld* and *Alive*. The hallmark techniques of his more recent period (including powerfully restrained scores like *Snow Falling on Cedars* and *Unbreakable*) aren't that prevalent in the Disneyfied *Atlantis*.

The less said about the pop song, "Where the Dream Takes You," the better. Written by Diane Warren and Howard, the song seems to be Ms. Warren's bid to nab all of the Oscar nominations for this year's Best Original Song category. With the Faith Hill *Pearl Harbor* song already under her belt, this uninspired ditty could be another nomination filler.

—Cary Wong

Final Fantasy: The Spirits Within ★★★ 1/2

ELLIOT GOLDENTHAL

Sony Classical/Sony Music Soundtrax
SK89697 • 18 tracks • 56:38

The big-screen incarnation of the popular and innovative *Final Fantasy* videogame franchise, *Final Fantasy: The Spirits Within* will likely be remembered as one of the year's more creative filmmaking efforts. Beautifully rendered and virtually "acted" with the smoothest, most detailed CG animation yet born of Japan's cutting-edge talents, *Final Fantasy* succeeds in immersing the filmgoer in its fabricated environment and strikes the right balance between its videogame roots and cinematic ambitions. Composer Elliot Goldenthal deserves no small portion of the kudos for helping to merge the familiar with the fantastic.

In the soundtrack's liner notes, Goldenthal states that his approach was to "amplify the humanness" and, in general, go for dramatic thrust versus trying to adorn the futuristic visuals with otherworldly music. He may not be giving himself enough credit. Goldenthal certainly grounds the shallow character dynamics and cements the whole production



with an emotional floor. However, with an impressive range of orchestral textures and approaches, he also manages to deepen the imaginary, post-apocalyptic surroundings. He puts shadows in the corners, if you will.

Independent of the film, the crisp album production of this lively score makes for a satisfying listen. As is often the case with effects-oriented movies, much of Goldenthal's best work gets lost under the bombast of the full theater mix. Hearing it clean, however, reveals some of the composer's most vivid writing to date. Even without the film, or without even having seen it, you can "see" what's going on, yet it doesn't cartoon (even though it is a cartoon!).

While Goldenthal doesn't go nuts in terms of epic themes, he uses a handful of motifs to construct a modular skeleton. A catchy and suitably soaring string arpeggio cascades over various cues, providing a riff for writer and listener alike to latch onto. The vulnerable, delicate piano strains of "The Kiss" offer a pretty, Asian-influenced counterpart to the heavier action cues that teem with taiko drums and other Eastern percussion. Again, such organic elements were smart choices as far as creating emotional resonance, not to mention an awareness of both the neo-Japan anime influence on the project and of the story nuances surrounding the quest to understand an ancient wisdom. Some of the beefier suspense cues feature exciting, atonal textures of strained trumpets, chugging strings and splats of lurking low brass, shades of which might remind listeners of Leonard Rosenman, *Khan*-era Horner or even Williams' *Close Encounters*. The score to *Final Fantasy* is a lean, impressive effort from a talented composer who seems ever more confident in his writing. Unlike some of his less shapely work on something like *Heat*, Goldenthal's latest maintains a taut, at times urgent, sense of purpose.

Although *FSM* doesn't often delve into critiquing soundtrack songs, it's worth noting the disappointing material that accompanies the end credits and closes the CD. "The Dream Within" is a vocal

snoozer that sounds like bad Cirque du Soleil by way of a tropics-themed casino lounge. Even worse is the schlocky "Spirit Dreams Inside" from *L'Arc-en-Ciel*. If you love pretentious '80s Euro-Goth pop rock, you probably still won't like this.

—Stephen Greaves

The Princess and the Warrior

★★★

PALE 3, VARIOUS

Trauma 74039 • 14 tracks • 69:00

The *Princess and the Warrior* (2000, now in release in the U.S.) comes from the director of *Lola rennt* (1998), otherwise known as *Run Lola Run*. The engrossing *Lola* featured a superb, relentless techno score composed by the group now calling itself Pale 3. The group contributes around 33 minutes of "score" to *The Princess and the Warrior* album, which opens with seven songs that feature artists like Skin, Louise Rhodes and Franka Potente (who also contributed to *Lola rennt*). These songs do not appear in the film but were part of the development of this concept album. And be warned that the style of music is practically the opposite of the underscore for *Lola*.

The "Opening" cue incorporates sustained strings with a series of overlapping ideas. It's basically a cross between Glass minimalism and David Arnold's slower paced cues for the Bond movies. There are times, especially in cues like "The Roof," or "Truck Attack" where the music's relentless pulses provide an added attraction and help move the music to several small climaxes. Some listeners will no doubt find the blend of pulsing percussion and repeating piano lines interesting. But as a listening experience, this music gets tiring—it's the kind of underscore that suffers without images to associate it with. Overall, the static, restrained tone is reminiscent of James Newton Howard's *The Sixth Sense* and *Unbreakable*. But in those cases, the music proved more goal-oriented than *Princess*.

Incidentally, there are some strange glitches in the recording that sound like the tapes were "bumped," causing little "hiccups" that cannot possibly be intentional.



They are prevalent in the final two cues on the disc.

The songs are obviously matters of personal taste. While I do not like them, I applaud the idea behind this album. The songs actually fit with the underscore that follows. The most attractive thing about director Tykwer is his complete approach to the filmmaking process, from writing, directing and even composing. It presents a unity of vision that is refreshing in a day of over-produced Hollywood fare.

—Steven A. Kennedy

The Mists of Avalon ★★★★★

LEE HOLDRIDGE,

LOREENA MCKENNITT, AEONA

Varèse Sarabande 302 066 266 2

18 tracks • 73:26

Lee Holdridge has done the impossible. Just when you thought you'd heard every possible variation on the Arthurian legend, the TV-movie-of-the-week maestro delivers a gorgeous full-blooded Celtic score to accompany TNT's interpretation of Marion Zimmer Bradley's classic fantasy tome, *Mists of Avalon*. Forget Goldsmith's romantic *First Knight*, Trevor Jones' testosterone-fueled *Excalibur* or playful *Merlin* (and certainly don't mention Lerner and Loewe's *Camelot*!); this is a New Age ode to pagan Mother Earth, and just look at that running time for a Varèse disc!

Before you conjure up aural images of Horner's mock Irish melodies in *Titanic*, or Zimmer's

patronizing *An Everlasting Piece*, rest assured that this traditional Celtic music strives for authenticity. The opening track, "The Mystic's Dream" (by Canadian siren Loreena McKennitt) sets the tone for this magical recording that then slips effortlessly into Holdridge's score with "Morgaine's Journey." The soundtrack is further augmented by Aeone's haunting vocals, along with ethnic flutes and Scottish pipes.

There is also the anachronistic underscore of a synth beat (not dissimilar to Vangelis' approach in *1492*), which blends effortlessly with the traditional percussion. And while it would be valid to describe the disc as a dreamy variant on *Last of the Mohicans*, fused with the essence of Clannad's *Robin of Sherwood*, *The Mists of Avalon* is ultimately a unique experience. With its catchy themes, romantic sweep and bravura playing by the Munich Symphony Orchestra, this "big" music from the small screen begs to be played at maximum volume.

While Holdridge may have found his niche in TV-made biopics, let's not forget that this is the man who supplied the muscular notes for *The Beastmaster*; Ron Howard's whimsical *Splash* and even the theme tunes to *Moonlighting* and *Beauty and the Beast*. With around 150 scores to his name, Holdridge has scored a wide range of genres, but is still an under-rated master of his craft. Hopefully, high-profile projects like *Mists of Avalon* will bring the Haitian-born composer to a wider audience. Until some other treasure is unearthed, this disc may well be the Holy Grail of Arthurian soundtracks.

—Nick Joy

The Wings of a Film ★★ ½

HANS ZIMMER

Decca 289 467 749-2 • 12 tracks • 71:43

Hans Zimmer, like a lot of other film composers, seems to rise and fall on the strength of the material with which he has to work. When pushed by movies with artistic aspirations like *The Thin Red Line* or *Thelma and Louise*, or even strong commercial efforts like *Gladiator* or *Backdraft*, he can write strong and memorable music. When faced with nonsense

like *Mission: Impossible 2* or *Pearl Harbor*, the results often reflect the lack of inspiration in the movies themselves. Unlike a lot of film composers, Zimmer's scores sell records, which makes not only a Zimmer compilation viable, but apparently a Hans Zimmer concert as well. The one preserved on this CD took place at the Flanders International Film Festival in October of 2000. Zimmer himself seems vaguely embarrassed by the notion of performing his works in front of a crowd, and in an interesting twist on the notion of the guest artist, Zimmer plays keyboard during the performance while the orchestra itself is conducted by Dirk Brosse. Nevertheless, Zimmer himself is shown conducting in a photograph on the back of the CD booklet.

Things start off well enough with Lisa Gerrard performing a more rhythmically driven take on "Now We Are Free" from *Gladiator*. Whatever you may think of the score, this song stands out and still hints at the surprising emotional depth of the *Gladiator* score; it also functions well enough on its own—not exactly a pop anthem, but a real song.

A lot of the pieces are surprisingly low-key, indicating some faith on Zimmer's part in the attention-span of his audience; he rarely provides the standard pop concert rim-shot ending to remind the listener when to applaud. "Driving" from *Driving Miss Daisy* holds off on the quirky, bluesy traveling music familiar from the trailers, instead laying down lyrical music for strings, woodwinds, brass and guitar. *Thelma and Louise's* "Thunderbird" establishes the big desert vibe of the movie with wailing electric guitar and rhythm section, while a moody and elegiac string line builds under rock percussion throughout.

For *The Thin Red Line's* "Journey to the Line" we get another slowly building dramatic line over ticking percussion, which builds to a glistening transparency reminiscent of Barber's *Adagio*. This is the music used in *Pearl Harbor's* trailers, and it's more involving than what Zimmer actually composed

for the Michael Bay movie. The slow flamenco-style guitar of *Mission: Impossible 2's* "Nyah and Ethan" remains a windy reminder of that movie's pretensions. Lebo M and Keswa provide vocals for "Leah Halalela" and "Busa" from *The Lion King*, as well as "Mother Africa" from *The Power of One*, tunes, which show Zimmer's hand at ethnic African riffs. The suite from the comedy *Nine Months*, however, is standard dramatic writing for strings and woodwinds—pretty but not distinctive. More familiar is Zimmer's theme for his groundbreaking *Rain Man* score, which starts out as reflective material for strings, guitar and electronics before picking up the familiar rhythms from the movie—it's good-natured, uplifting stuff. But for *True Romance*, Zimmer just recycles Carl Orff's *Musica Poetica*, famously used in the movie that inspired *True Romance*, Terence Malick's *Badlands*. It seems to me that they just play the Orff piece in the movie; the concert piece may represent Zimmer's original attempt to recreate the temp track vibe.

All in all, *The Wings of a Film* is less bracing than you'd expect, indicating Zimmer's preference for the lyrical and quirky aspects of his work over the pulsing heroics for which he's arguably more famous.

—J.B.

The Film Music of Jerry Goldsmith ★★★★★

JERRY GOLDSMITH

Telarc CD-80433 • 10 tracks • 69:13

For a composer with such a prolific output, Jerry Goldsmith has very few compilation albums to his name. Varèse's *Frontiers* was a welcome, but niche, overview of his fantasy work, while Silva Screen's *The Essential Jerry Goldsmith* was an earnest, if not entirely successful, collection of cover versions. So, it's with welcome arms and bated breath that Telarc's "Best of Jerry" disc was unleashed to his ever-growing fan base. And if that prospect wasn't mouthwatering enough, the whole hour-plus opus is performed by John Williams' favorite, the London Symphony Orchestra.

Recorded in early 2000, the newest track on the album is *Air*



Force One. As such, those expecting a contemporary overview of the man's work might be disappointed, and there certainly aren't any rarities to be found in the track listings. However, because it contains the full program of his regular concert hall staples, the disc succeeds best as a memento of Goldsmith's live performances. In the same way that *The Wings of a Film* and *Cinema Concerto* capture the essence of Zimmer's and Morricone's performances respectively, *The Film Music of Jerry Goldsmith* is a lively sampler of Jerry's greatest concerts.

But, unlike other recordings of concerts, this disc was recorded in a studio. Sure, we don't get the droll showbiz anecdotes or swishes of the silver ponytail, but the upside is a crystal clear recording using the Direct Stream Digital recording system. Whether or not it really is "the next big thing" in recording is yet to be seen, but if this is the shape of things to come then the sound of the future is pin sharp.

Don't be put off by what appears to be a limited number of tracks; there may only be 10 tracks on the album, but two are medleys, comprising 14 movies and TV scores between them. So, what you really get for your money is in excess of 20 themes, ranging from *The Boys From Brazil's* exquisite waltz, to the lyrical Americana of *Rudy*. But why does "The Motion Picture Medley" limit *The Wind* and *the Lion* to a woeful two min-

utes, while the theme from *The Russia House* is allocated five minutes? For me, the winner is the punchy theme from *Barnaby Jones*, a little-heard but infectious TV riff that sounds better than ever thanks to the LSO's orchestral sweep. They add a majesty that the original soundtracks could only dream of, and *Star Trek: Voyager* and *Twilight Zone: The Movie* positively glow from the full orchestra treatment.

This is an eclectic brew of Oscar-nominated favorites and nostalgic crowd-pleasers that will either provoke you into buying the complete scores, or remind you of the trek you made to see Jerry in concert. If you can forgive the unimaginative title and equally dull packaging, then you have every reason to buy the best Goldsmith compilation ever!

—N.J.

Along Came a Spider ★★ ½

JERRY GOLDSMITH

Varèse Sarabande 66238

9 tracks • 34:59

Jerry Goldsmith collaborates with director Lee Tamahori (*The Edge*) on *Along Came a Spider*, which has Morgan Freeman reprising his remarkable role from *Kiss the Girls*. Yes, Goldsmith is known for writing excellent scores for bad films, but his *Along Came a Spider* score features mostly stock action and suspense music that lacks any originality or excitement.

The score's main fault is its lack of a particularly strong theme to tie the film together. Certain moments recall similar suspense/action cues from *The Shadow*, *The Edge* and *U.S. Marshals*, but it's a bit of a mish-mash. "The Ransom" features strong moments, focusing on a much-repeated four-note percussion motif. This cue also contains an underused theme, which is similar in style to the main *U.S. Marshals* material. Much of the rest of the score, however, overemphasizes orchestral rumblings, electronic noises and atmospheric nuances over any sort of musical development.

Goldsmith's one other decent idea is a delicate piano theme that rests over a morose bass pedal. It appears only once or twice on the album (and in the film) but it's the

kind of piece that adds a cold, dramatic weight to anything to which it's applied. It actually sounds a lot like the "Father and Son" music from *Jaws*, but why on earth would that make it on to the temp track for *Along Came a Spider*? Just because of the 25th Anniversary *Jaws* album release? Or because of a music editor with impeccable taste?

The great sounding Varèse disc contains about 35 minutes of score, which is sufficient in this case. Overall, Goldsmith's *Along Came a Spider* ranks low against his similar action scores.

—**Martin Dougherty**

Bride of the Wind ★★★★★

STEPHEN ENDELMAN,
GUSTAV MAHLER & ALMA MAHLER
Deutsche Gramophon 289 469 584-2
21 tracks - 77:52

The saying goes that "Behind every great man is a great woman," and it would appear that composer Gustav Mahler was no exception. His wife Alma, the eponymous bride of the wind, was an accomplished composer in her own right, and Bruce (*Driving Miss Daisy*) Beresford's tale follows her plight as she is forced to give her up her art for love.

Stephen Endelman's score for this biopic is unsurprisingly bolstered by compositions from Mr. and Mrs. Mahler. So, on the face of it, the running time of the disc is generous, but less than 25 minutes of Endelman's new score is included. The remaining tracks are culled from Deutsche Gramophon's classical archives, and while they serve as a primer on Mahler's work, you can't help but feel short-changed.

As with *Shine* and *Hilary and Jackie*, classical music forms an integral part of the movie, and it quite rightly deserves inclusion on the album release. However, the question of what the ratio of new music to old should actually be is one for debate.

I'm sure that the producers will argue the value of including every note of Mahler's 11-minute *Symphony No. 5*, but was it at the expense of a lesser-known Endelman composition? Luckily, what we do get of Endelman is accomplished and in keeping with the film. The composer has

notched up a number of impressive scores in the last five years (particularly *Flirting with Disaster*, *Tom and Huck* and *The Englishman Who Went Up a Hill But Came Down a Mountain*) and there's plenty of good writing to savor here.

Endelman's work is performed by the Czech Philharmonic Chamber Orchestra and opens the disc with the wonderful "Opening Credits," a horn-driven Straussian waltz that conjures vivid images of old Vienna. It sets the tone for the rest of the album, warning the wary listener that although this is a film about Mahler, you shouldn't expect Mahler-esque pastiche and imitation. "The Battle" is dominated by a strong Holst-reminiscent brass rift, and "The Lovers" is a divine string-heavy melody that could easily have come from Golden Age Hollywood.

Ignore the fact that this is being marketed as a "Best of Mahler" composition and buy it for Endelman's exquisite composi-

tions. "Mahler" might be the marquee name, but let's give credit where it's due.

—**N.J.**

Frank Herbert's Dune ★★ ½

GRAEME REVELL
GNP-Crescendo 8071 • 27 tracks - 67:16

Last year, Graeme Revell established himself as an in-demand sci-fi music composer, scoring *Pitch Black*, *Red Planet*, *Titan A.E.* and the television version of Frank Herbert's *Dune*. The filmmakers of this 2000 version allocated their relatively expansive budget toward set construction, costuming, special effects and other visual elements. The result is a film that over-emphasizes characters in their environment, with little attention paid to actual character development. Following the heavily electronic, pop Toto sound of David Lynch's 1984 theatrical version, *Dune's* filmmakers sought a more restrained approach to scoring the 2000 film. Revell delivers a straightforward score that won't make much of a first impression on the average listener.

The film's lethargic acting and extended, boring dialogue scenes likely made it difficult for Revell to create dramatically sincere cues. This new *Dune* also omits several important battle sequences as featured in Herbert's novel and Lynch's '84 version. As a result, Revell's score is lacking in the kind of thrilling, sustained action cues that he is capable of composing. Revell composes his action cues of fast-paced electronic repetitions and rippling brass in "Outrun Worm" and "The Killing of the Innocent," both similar to Don Davis' chase cues in *The Matrix*.

The string and brass sections of The City of Prague Philharmonic and Chorus make abbreviated appearances for moments of underscore, but in many instances, synthesizers curiously take the place of acoustic instruments and provide Revell's signature electronic effects. Even Revell's finale is void of grand, orchestral scope. It is difficult to believe, while listening to *Dune*, that this is the same orchestra that performed so tremendously on recordings of John Barry film scores, such as *Raise the Titanic* and *Walkabout*.

Though Revell's *Dune* score

lacks excitement, the album does succeed as a more ethereal, atmospheric listening experience. Lavishly ethnic in orchestration, *Dune* is similar to Revell's career-making *The Crow*. The sounds of the Armenian duduk, recorder, tin whistle, various drums and plucked instruments create a middle-eastern, desert region ambience. Revell's *Dune* functions well as background music to set a quiet mood, but is lacking in scope and enthusiasm.

—**Michael Dougherty**

The Best of Edgar Wallace

★★★★★

PETER THOMAS, MARTIN BÖTTCHER,
NORA ORLANDI
All Score Media ASM 005
28 tracks - 58:24

Some of you may have noticed that over the past few years, a number of discs have been released featuring music from Germany's series of 1960s films based on the mystery novels of Edgar Wallace. These moody, urban gothic thrillers initially did well in theaters, and later appeared on American television in dubbed versions (many currently available on VHS through "video-retro" outfits such as Sinister Cinema). I have covered this territory most recently in my wildly despised (but hopefully unique and informative) *Score Internationale* column (Peter Thomas interview, Vol. 4, No. 9) so I needn't beat that horse here. Suffice to say that the Wallace films survive in a state of near constant air-play in Germany, and they actually have a small cult following in the U.S. The scores for these films tend to be maverick specimens of eccentricity and experimentation, especially the work of Thomas, which features peculiar instrumentation, creative percussion effects and outlandish coloratura.

That said, track 27 of this new import, "Nora" (from *The Man With the Glass Eye*), is a lovely piece, a bittersweet romance for piano and ensemble that calls to mind some of the more pensive delights the late Vince Guaraldi created for the old *Charlie Brown* TV specials. Besides some of Thomas' wackiest inventions, *The*

(continued on page 47)



NEW!

The Best of Everything By Alfred Newman

The Best of Everything (1959) is Newman's last score at Fox and one fondly recalled by Golden Age aficionados. The film is an ensemble look at the working world from a woman's point of view, with a sprawling cast. Newman's score covers the film with a romantic mist of longing and nostalgia, making wide use of two main themes: one an optimistic title song (with lyrics by Sammy Cahn, performed by Johnny Mathis), the other a melancholy, bittersweet melody often carried by piano. The two themes are scored in a variety of treatments, from fully symphonic to small-ensemble jazz, with the piano theme slowly developed into an "obsession" motive as madness overtakes one of the characters. Newman also provides a rich handful of original themes and passages for the story's supporting characters. This CD restoration features the complete score remixed in stereo. Following Newman's music is a bonus section of the film's source cues, a rare instrumental demo of the theme, several cues repeated in mono (for which the stereo masters—also included in the main program—have deteriorated), and even an example of the film's temporary music ("Street Scene"). For fans of Alfred Newman, it is the "everything" of *The Best of Everything*!



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NEW!

MORITURI



Morituri By Jerry Goldsmith—with—

Raid on Entebbe By David Shire

FSM's new Silver Age Classics release is an action/suspense doubleheader. • *Morituri* is a complex story of moral ambiguities, torn allegiances and twisted loyalties. Jerry Goldsmith seized on these tortured undercurrents to provide a gritty, dynamic score that expanded on his best adventure music for television and placed it in the wider context of his feature film work. Taking his cue from *The Third Man*, Goldsmith wrote a main theme for solo zither—sad, mysterious and Eastern European—which, as always for the composer, becomes the hook on which the entire score is hung. *Morituri* is presented on this CD in complete form, including music cut from the film, remixed to stereo, allowing the composer's aggressive, ostinato-based action music to blast through the way it was meant to be heard. • *Raid on Entebbe* was a 1977 telefilm about a daring hostage rescue carried out by Israeli commandos in summer 1976. Scoring the production was David Shire, who had cemented his reputation as one of the most intelligent and sensitive composers to work in the 1970s (*The Conversation*, *The Taking of Pelham One-Two-Three*). Shire's sparse score deftly underscores the threat of the terrorists, the anguish of the hostages and the celebration of their return, and highlights a pulsating, aggressive theme for the Israeli commandos. For this premiere album release, Shire himself has assembled a four-movement suite of his score, presented in clean mono sound.

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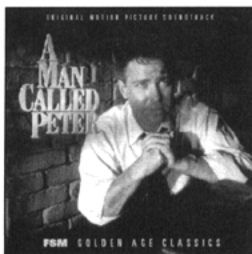


Golden Age Greats

Between Heaven and Hell/Soldier of Fortune

Hugo Friedhofer is innovative, dramatically astute, and endlessly interesting. Little of his work is available on CD, but FSM is dedicated to the process of restoring them. *Between Heaven and Hell* (1956) is a tough-minded story of an affluent young soldier who finds courage and his own humanity during WWII. This score is complete with excellent sound. *Soldier of Fortune* (1955) is a Hong Kong-based adventure for which Friedhofer wrote one of his most unforgettable melodies: a smoky, nostalgic love theme representing everything one would expect from a Hollywood hero. We have culled the surviving cues into the best possible representation of the score, with enough to showcase Friedhofer's haunting Asian textures and harmonies—and the great main theme. The entire CD is in stereo.

\$19.95



A Man Called Peter

Newman's soaring, spiritual epic!

For a man with no particularly strong dogmas of his own, Alfred Newman provided the definitive musical representation for God and a peerless sensitivity to the emotions involved. His scores for *The Song of Bernadette* (1943) and *The Robe* (1953), are beloved by collectors for their moments of heavenly rapture and earth-shaking power. *A Man Called Peter* is the 1955 story of an inspiring Scottish minister who became Chaplain to the United States Senate. Newman's score is charged with reverence and joy. The CD features Newman's complete score and every last note of the film's source music, in chronological order. All of this is in stereo sound newly mixed from the original multitrack elements.

\$19.95

The Egyptian

By Newman and Herrmann

The Egyptian (1954) is an historical epic jointly scored by Bernard Herrmann and



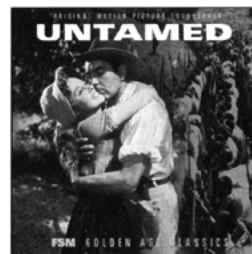
Alfred Newman, and a score collectors had long believed destroyed. But FSM has gone back to the 2" safety transfers to cull and remix every usable cue, saving over 70 minutes of the 100+-minute score. Most cues that have survived are in stellar six-track stereo sound, and many others are in more than acceptable three-track stereo sound. Enjoy *The Egyptian* in its original stereo glory, in the most complete form possible—a cornerstone of any soundtrack collection.

\$19.95

Untamed

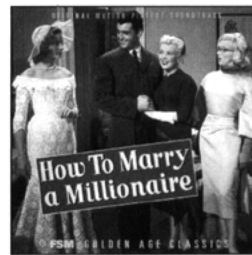
Deepest, Darkest Adventure!

This sprawling, adventurous epic starring Susan Hayward and Tyrone Power features a thrilling main title—quintessential Franz Waxman Hollywood—with a soaring main theme erupting from the horn calls of an Irish fox hunt. From there Waxman scores a prairie caravan, Zulu attack, and rescue—through triumph, despair and back again—all the while developing the main theme and introducing an evocative



love theme. The master elements are in terrific condition, allowing Waxman's complete underscore—plus source cues—to be presented in chronological order, in stereo.

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How to Marry a Millionaire

Irresistible, indelible sophistication!

Marilyn Monroe, Lauren Bacall and Betty Grable star as New York models in search of rich husbands. Alfred Newman conducted the Fox orchestra on-screen in a suite from his score to *Street Scene* to introduce CinemaScope, and we've remixed and remastered it for the best possible sound. Most of *Millionaire's* scoring fell to Cyril Mockridge, who wrote many of the most memorable renditions of Alfred Newman's themes. This CD contains the score in stereo, including source music and unused cues, featuring the peerless playing of the Fox orchestra under Maestro Newman.

\$19.95



love theme, and its complexity is enriched by a strained waltz theme for Eaton's misguided marriage to Mary St. John (Joanne Woodward). Varied and rich, the score marks a middle ground between the lush soap-operatics of the Golden Age and the modernistic style of the '60s. For the first time ever on CD—70+ minutes—in stereo.

\$19.95



All About Eve/Leave Her to Heaven

Two Alfred Newman classics!

FSM dives into the voluminous legacy of Alfred Newman with this doubleheader disc. *All About Eve* (1950) is the Academy Award-winning film's tribute to the theater world. You'll delight in Newman's sympathetic underscoring of the sharp-tongued women led by Anne Baxter and Bette Davis; *Leave Her to Heaven* (1945) is a brief but potent score to the noir tale of love and murderous obsession (starring Gene Tierney). They're terrific!

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Beneath the 12-Mile Reef

Bernard Herrmann's sea spectacular!

A gorgeous, atmospheric evocation of a deep-sea adventure, with nine harps grounding the sublimely Herrmannesque soundscapes—from gentle currents to rippling waves to crashing terror. With its jaunty maritime melodies, heartfelt string writing and crashing action music, this FSM CD features the complete chronological score, in stereo, as conducted by Herrmann for the film. The master tapes have sustained some deterioration and there is minor "wow" present; but we trust that aficionados will appreciate having the music in the best condition possible—in stereo!

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From the Terrace

Elmer Bernstein's grand soap opera!

This drama of one man's struggle between society's expectations and his own conscience demanded a sensitive, emotional touch. Bernstein's score depicts the emotions of Alfred Eaton (Paul Newman) with a soaring and passionate



Prince of Foxes

The "lost" Newman adventure score!

This 1949 Tyrone Power/Orson Welles costume epic is arguably Newman's greatest achievement at 20th Century-Fox: a colorful, rollicking score capturing the spiritual renewal of the Renaissance, yet conjuring up the evil inherent in all tyrants. It's adventurous, spirited and darkly atmospheric, with a vintage Newman love theme. The score has been remixed to stereo, with several unused cues.

\$19.95

Prince Valiant

Waxman's influential adventure!

A stirring adventure work in the tradition of *Star Wars* and *The Adventures of Robin Hood*. It features a dynamic set of themes and variations for the hero, princess, villain, mentor (sound familiar?) in a stirring symphonic setting. Our first Golden Age Classic includes the complete surviving score, newly remixed from the 20th Century-Fox archives in good stereophonic



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sound with bonus tracks. **\$19.95**

Glorious Goldsmith



Ace Eli and Rodger of the Skies/Room 222

Two heartwarming Goldsmith scores Goldsmith's theme for *Room 222* (1969-1973) is one of his most memorable for TV and we have collected all of his material from the show into a five-track suite in clean mono. Related in melody and attitude is *Ace Eli and Rodger of the Skies* (1973). The helter-skelter tale of a father-and-son barnstorming team in 1920s Middle America, for which Goldsmith wrote reams of homespun, melodic material. The "Ace Eli Theme" is a close cousin to *Room 222*'s melody, while "Final Flight" captures the freedom of flying in the tradition of *The Blue Max*. This premiere release assembles the best listening presentation of the score (original cues and revisions combined) in a combination of stereo and mono. Two previously unreleased rarities together again for the first time! **\$19.95**



The Stripper/Nick Quarry

An early score PLUS a rare demo! Jerry Goldsmith's fruitful collaboration with director Franklin Schaffner began with *The Stripper* (1963), in which a failed showgirl (Joanne Woodward) returns to her home town and begins a romance with a young man (Richard Beymer). Rich with melody and jazz elements, the music retains Goldsmith's unique voice, presented in stereo. The CD also includes *Nick Quarry*, an unaired 1968 demo film based on the detective film *Tony Rome*. Goldsmith wrote 11 minutes of music which have never been heard—or for that matter, heard of! Presented in clean mono. **\$19.95**

Tora! Tora! Tora!

Premiere of the smashing OST!

Jerry Goldsmith composed music for two WWII films in 1970. Unlike the more per-



sonal *Patton*, however, *Tora! Tora! Tora!* concerns itself with broader themes. The result is a powerful work, full of majestic Asian writing and pulsating action cues that capture the sound of conflict. The score bristles with unique instrumentation and overlapping rhythms characteristic of Goldsmith's period at Fox in the '60s. The CD includes every note written for the film, plus military band and dance source music and two unused variations on the main theme, all in stereo. **\$19.95**



Patton/The Flight of the Phoenix Classic Goldsmith plus a rare Frank DeVol together on one CD!

This score brilliantly defines General Patton, from the jaunty march to the trumpet triplets that conjure up the ghosts of an ancient, martial past. Unlike previous albums, this is the original film soundtrack. *The Flight of the Phoenix* (1965) is a superb adventure film about a cargo plane that crashes in the Sahara desert. DeVol's rousing, kinetic score melodically delineates the film's sharply drawn conflicts and the characters' struggle against the encroaching threat of the desert. **\$19.95**



Take a Hard Ride

Finally, the complete '70s score! A spaghetti western, buddy movie, blaxploitation epic and kung fu thriller—this one has it all, including one of Goldsmith's most enjoyable western scores. While emphasizing action, *Hard Ride* benefits from a rousing, full-blooded adventure theme, and consciously references *Morricone*-isms that recall *The Good, the Bad and the Ugly*. This is the uncut, fully-restored version of Jerry's penultimate western, presented just as he wrote it—and in stereo. **\$19.95**

100 Rifles

Double Barreled Western Action! Jerry Goldsmith's most outrageous western score, featuring bellicose brass, wild percussion and melodic Mexican nuggets. The CD features the score twice: in newly



remixed stereo and in the mono mix originally made for the film. It's an audacious, rip-roaring hunk of Mexican adventure, never before available. Call it "200 Rifles"—or just call it great! **\$19.95**



The Film-Flam Man/A Girl Named Sooner

Two complete Americana outings! Enjoy a pair of scores in the gentle vein that has always brought forth the composer's most tender and heartfelt writing. *The Film-Flam Man* (1967) is the story of a veteran Southern con man and his escapades with a new protégé. Previously available only on a limited tribute CD, this release is complete, in stereo, with all of the instrumentation and "sweeteners" intact. *A Girl Named Sooner* (1975) is a telefilm cut from a similar cloth (presented in clean mono.) They're a heart-warming duo! **\$19.95**



Rio Conchos

The original hard-riding tracks! Jerry Goldsmith came into his own as a creator of thrilling western scores with 1964's *Rio Conchos*, a tuneful work that is at times spare and folksy, at others savage and explosive. It's a prototype for the aggressive action music for which Goldsmith has become famous, but it also probes the film's psychology with constant melody. This is the first release of the original film recording of *Rio Conchos*, complete in mono with bonus tracks of a vocal version of the theme plus six tracks repeated in newly mixed stereo. **\$19.95**

Stagecoach/The Loner

FSM's Classics Debut! *Stagecoach* is the 1966 remake of the John Ford western. The previous Mainstream CD is a re-recording; this CD features the original soundtrack, as conducted by the composer. *The Loner* is Goldsmith's complete contribution to Rod Serling's 1965 western TV series (sounds like *Rio Conchos*): main and end titles and two episode scores. **\$19.95**



Wonderful Williams



The Towering Inferno

John Williams' Legendary Barn Burner! *The Towering Inferno* (1974) was Irwin Allen's biggest success, and his last collaboration with John Williams. It features one of Williams' best main titles, a bustling, heroic flight. From there the score encompasses distinct romantic themes and a variety of suspense, chaos and action music. FSM's CD doubles the running time of the original LP, shuffles the tracks into chronological order and restores numerous memorable sequences, plus the Oscar-winning song "We May Never Love Like This Again." The CD is entirely in stereo, remixed from the original 35mm film stems. **\$19.95**



A Guide for the Married Man

The complete original '60s romp! The funniest of "Johnny" Williams' first comedies was *A Guide for the Married Man*, directed by Gene Kelly and starring Walter Matthau. This spirited score catalogs his diverse styles: from goofy, faux-hip source music to bold orchestral scoring featuring brass fanfares and his trademark woodwind runs. Listeners will note foreshadowings of his later landmark works. Our CD release includes Williams' never-before-released score in stereo, restored and sequenced by Michael Matessino; the title song by The Turtles; and nearly 15 minutes of unused cues and alternate takes. It's way-out! **\$19.95**

The Poseidon Adventure/The Paper Chase

Original unreleased '70s scores! *The Poseidon Adventure* is the classic 1972 Irwin Allen disaster movie, with a stunning title theme and suspenseful interior passages. *The Paper Chase* is the acclaimed 1973 comedy drama about Harvard law students, with music ranging from a light pop love theme to Baroque adaptations to the haunting "Passing of

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Wisdom." Also includes 6-min. Americana-styled main title to *Conrack* (1974). **\$19.95**

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Cult Classics

Voyage to the Bottom of the Sea
Veterans of sci-fi films, Paul Sawtell and Bert Shefter provided the perfect accompaniment to this Irwin Allen film, emphasizing danger, action, suspense and adventure on (and under) the seas. Sawtell later wrote for the *Voyage* TV series, but the feature score is its own entity; Russell Faith wrote the title song (performed by Frankie Avalon), and Sawtell and Shefter elaborated on its melody for most of their score, with gorgeous underwater "travelogue" music. These Hollywood workhorses are seldom represented on CD, but you can enjoy a full stereo remix of the complete score to a genre classic. **\$19.95**



The French Connection/ French Connection II

Prime '70s Crime by Don Ellis
The French Connection launched the film career of composer Don Ellis, a cutting-edge jazz artist whose experimental work on this project fits snugly alongside crime scores by Goldsmith, Schiffrin and Fielding. This premiere release of the score features the familiar segments from the movie and adds 20 minutes of deleted material, and includes Ellis' music for the 1975 sequel, *French Connection II*—with all new themes and added colors. 75 minutes, mostly in stereo with some mono cues, all in clear sound. **\$19.95**

Batman

Nelson Riddle's Bat-Feature Film!
Authentic Bat-music from the 1966 film score by band leader and arranger Riddle, whose sound characterized the classic ABC-TV series. This exciting score features extended passages of familiar Bat-tunes,

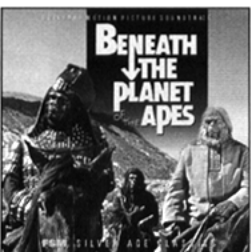


including a riveting title cue (with supervillain motifs), propulsive traveling music, piratical villain ditties, generous helpings of the Batman motif, and a deluxe presentation of his swinging, brassy fight music. Plus: a straight TV rendition of Neil Hefti's *Batman* theme, and extra source cues. Nearly 66 minutes of superheric Bat-music in crystal clear monophonic Bat-sound. **\$19.95**



Conquest of/Battle for the Planet of the Apes

Complete your Apes collection!
For *Conquest...* (1972), Tom Scott updated the Apes sound with a harsh, contemporary feel, writing a memorably rhythmic main title and brass licks for the climactic riots. This CD features the complete score—including unused—in a combination of stereo and mono. Leonard Rosenman returned to score *Battle...* (1973), reprising his atonal sound with new themes. The score includes deranged acoustic and electronic effects, and moments of genuine melody and warmth, all in in stereo. As a final bonus, the CD includes Lalo Schiffrin's main title to the short-lived TV show! **\$19.95**



Beneath the Planet of the Apes

Leonard Rosenman's mind-blowing sci-fi score!
Leonard Rosenman retained the neoprimitive tone of the Apes series while creating a score very much in his inimitable style—with layers of sound, clanging, metallic effects, bristling, rambunctious chase music and a perverse, chaotic march for the ape army. Add some striking electronic effects, a bizarre choral mass and you have one of the most original sci-fi scores ever written. The disc features every note of the OST in stunning stereo sound, plus the complete original LP with its specially arranged music and dialogue—it's two albums in one. **\$19.95**



The Omega Man

Ron Grainer's sci-fi fan favorite!
Charlton Heston is "the last man on Earth" battling a tribe of Luddite barbarians, the "Family." This action-adventure is made memorable by Grainer's beautiful pop-flavored score, which mixes baroque, jazz, avant-garde and dramatic orchestral styles into a seamless whole. With a gorgeously elegiac main theme and distinctive melodies, *The Omega Man* earns its reputation as one of the most unforgettable genre scores of the '70s. The disc sports stunning stereo sound, unused score cues, specially arranged source music and an alternate end title. **\$19.95**



Fantastic Voyage

The astonishing '60s head trip!
Fantastic Voyage is the classic 1966 science fiction movie which follows a miniaturized surgical team inside the human body. The score by Leonard Rosenman (*Lord of the Rings*, *East of Eden*, *Star Trek IV*) is one of his most famous and has never before been available. It is a powerful, modern orchestral work with breathtaking musical colors, presented here in complete form, in stereo. **\$19.95**



The Return of Dracula 2CD set

includes I Bury the Living, The Cabinet of Caligari & Mark of the Vampire
From Gerald Fried, famed composer of *Star Trek* and *The Man From U.N.C.L.E.* comes this historic set of four early horror scores: *The Return of Dracula* (1958) is based on the Dies Irae, *I Bury the Living* (1958) features creepy harpsichord, *The Cabinet of Caligari* (1962) has a beautiful, romantic theme, and *Mark of the Vampire* (1957) recalls Fried's score for Stanley Kubrick's *The Killing*. 24 pg. booklet. **\$29.95**
(Shipping charges are same as for a single CD)

Wild Westerns

The Undeclared/Hombre

Two rare treasures on one CD!
The debut of two refreshingly inventive scores of the the 1960s: *The Undeclared*

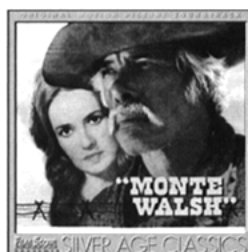


with John Wayne and Rock Hudson; and *Hombre* with Paul Newman. The *Undeclared* (1969) is a sprawling escapist western with a score by Hugo Montenegro, steeped in tradition yet with a pop gleam in its eye. In contrast, David Rose's *Hombre* (1967) is a short, sparse score both meaningful and melodic. This CD is chock-full of excitement and emotion—in stereo from the original multi tracks—and offers tribute to two distinguished but under-represented musicians. **\$19.95**



The Comancheros

Bernstein's first score for the Duke!
This 1961 film marked Bernstein's first of many western scores for John Wayne: a rousing, melodic Hollywood actioner with a dynamite main theme—sort of "The Magnificent Eight"—plus classic moments of quiet reflection and cascading Indian attacks. Remixed in its entirety in stereophonic sound from the 20th Century-Fox archives **\$19.95**



Monte Walsh

John Barry's original western score!
Barry scored this 1970 character study of aging cowboys (Lee Marvin and Jack Palance) with his impeccable melodic touch. The score (never before released) features a title song performed by Mama Cass, beautiful lyrical moments, a thunderous mustang-herding cue, and a dash of 007. Also included are outtakes, source music, and the 45-rpm single recording of "The Good Times Are Coming." **\$19.95**

Warner Home Video

has led the way for video restoration with box sets of their most famous films. Their soundtrack CDs have been available only within the larger video packages—until now. FSM has limited quantities of CDs to sell via direct mail only to our readers.

The Wild Bunch

Fully restored, limited availability!
The classic Jerry Fielding score, in brilliant stereo, to the ferocious 1969 Sam



Peckinpah western. This 76-minute CD was meticulously restored and remixed by Nick Redman for inclusion with the 1997 laserdisc of the film, with nearly twice as much music as the original LP. **\$19.95**



Enter the Dragon

Lalo Schiffrin's slugfest—expanded!
Bruce Lee's most famous film introduced him to mainstream American audiences and cemented his superstar status. Lalo Schiffrin scored this 1973 adventure with his greatest fusion of funky backbeats, catchy melodies, screaming orchestra and wild percussion. It is the ultimate combination of symphonic fury with crazy '70s solos. A short CD was released in Japan; this newly remixed and remastered disc features the complete score (57:14) in chronological order. **\$19.95**



The Exorcist

The seminal horror soundtrack!
William Friedkin's 1973 thriller of demonic possession is perhaps the scariest film of all time, and it was enhanced by these frightening, avant garde compositions by Penderecki, Webern, Henze and other modernist composers. This CD includes all of the rejected music (14:14) which Lalo Schiffrin recorded for the film—never before heard! (Regrettably, "Tubular Bells" & "Night of the Electric Insects" are omitted from the disc.) **\$19.95**

Music From Retrograde!

The Taking of Pelham 1-2-3

Ride this killer '70s groove!

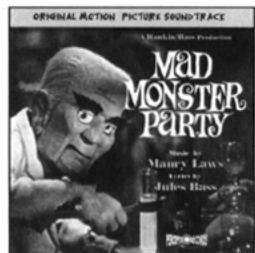


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Deadfall
Catch John Barry '60s vibe!
First time on CD! Barry scored this 1968 Bryan Forbes thriller in the midst of his most creative period of the '60s. This CD features his 14-minute guitar concerto, "Romance for Guitar and Orchestra," performed by Renata Tarrago and the London Philharmonic; the title song "My Love Has Two Faces" performed by Shirley Bassey ("Goldfinger"), plus two unreleased, alternate versions (vocal by Malcolm Roberts and instrumental)...not to mention vintage, dramatic Barry underscore. **\$16.95**



Mad Monster Party
30th anniversary collector's edition
From Rankin/Bass (TV's *Rudolph the Red-Nosed Reindeer*) comes the original soundtrack to *Mad Monster Party*. The jazzy score by composer Maury Laws, with lyrics by Jules Bass, features the vocal talents of Boris Karloff, Phyllis Diller and Ethel Ennis. The deluxe package includes a 16-page color booklet with dozens of never-before published photographs and concept drawings by Mad Magazine alumnus Jack Davis and Don Duga. A wacky, fun, blast from the past! **\$16.95**

Exclusive Video!

Basil Poledouris: His Life and Music
An intimate visit with the composer of *Conan the Barbarian*, *Free Willy*, *Starship Troopers* and *Lonesome Dove*. Take a tour of his work and lifestyle, from his methods of composing to his love of sailing. The video runs 50 minutes and includes footage of Basil conducting and at work on synthesizer mock-ups of *Starship Troopers*, as well as dozens of behind-the-scenes and family photos, and appearances by wife Bobbie and daughter



Zoë. Discover the man behind the music, in a way you'll never see on TV, or experience in print.

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Books for Composers

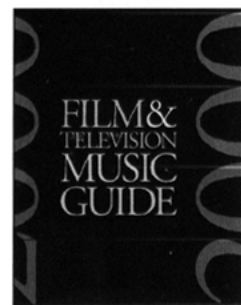


Getting the Best Score for Your Film: A Filmmakers' Guide to Music Scoring
by David Bell

Respected TV composer Bell (*Star Trek: Voyager*) wrote this book in 1994 to help producers and directors get the most out of film music. It's aimed at filmmakers, but also provides useful professional info to composers and musicians—or any interested fan. Topics include spotting, communicating, recording, budgeting and licensing, with explanations of the various personnel and entities involved in each; also included are lists of agents, clearance companies, glossary terms and resources. Silman-James Press, 112 pp., softcover. **\$12.95**



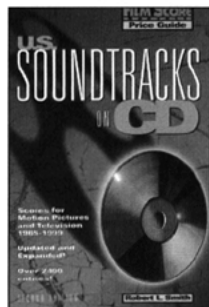
The Click Book
Comprehensive timing tables for synchronizing music to film
Composer Cameron Rose provides click-tempo tables for 6-0 through 32-0 frame click-tempo. Each timing table covers beat 1 to beat 999 at the given click-tempo. With large, easy-to-read click-tempo values and equivalent metronomic values at the top of each page, there are timing, frame and footage breakdowns for rhythmic subdivisions within each click-tempo—including compound meters. Includes a listing and tutorial of standard timing-conversion formulas for 24 fps film



speed, and a tutorial in SMPTE-to-absolute time conversion, plus frames-to-seconds conversion tables for U.S. and European film & video speeds. 430 pp. **\$149.95**

NEW Updated Edition!
2001 Film/TV Music Guide
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Isn't your career worth it? An exhaustive directory of record labels, music publishers, film/TV music depts., music supervisors, music editors, composer representatives, composers, clearance companies, recording studios, performing rights societies, and music libraries—names, addresses, contact numbers. **\$94.95**

Books for Music Lovers



U.S. Soundtracks on CD: Scores for Motion Pictures and Television 1985-1999
Price Guide by Robert L. Smith

The second edition of FSM's market-standard price guide contains over 2,400 listings of album titles with composers, label numbers, special collectible information and estimated values. Listings are annotated to help collectors differentiate between originals and reissues, commercial albums and rare promos. Find out what's out there, what your rarities are worth, and how much you should expect to spend on your collection. Author Smith also surveys the present state of the market and provides a checklist for the top 50 collectible CDs. Published by Vineyard Haven LLC, 154 pp., softcover. **\$17.95**



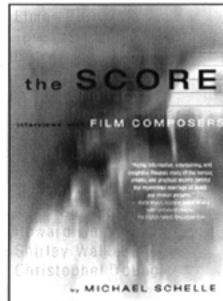
MusicHound Soundtracks: The Essential Album Guide to Film, Television and Stage Music
Edited by Didier C. Deutsch, Forewords by Lukas Kendall and Julia Michels
If you liked VideoHound's Soundtracks, you'll love this expanded second edition, with over 3,000 capsule reviews of soundtrack CDs—including compilations, shows

and song collections. Many reviews are by FSM regulars Jeff Bond, Lukas Kendall, Andy Dursin, Daniel Schweiger and Paul MacLean. With helpful cross-indexes, lists of soundtrack-related websites, stores, record labels and publications—plus composer interview snippets culled from FSM—it's the ultimate guide to every soundtrack under the sun. Visible Ink Press, 872 pp., softcover. **\$24.95**



Music from the Movies
2nd Edition by Tony Thomas

The original film music book (1971) from which all others followed, telling the stories of Hollywood's most successful—if hitherto unknown—composers. This updated edition was released in 1997, shortly before the author's death. Composers covered (many with photos) are Stothart, V. Young, Green, Newman, Tiomkin, Waxman, Kaper, Rózsa, Steiner, Korngold, Hermann, Friedhofer, Raksin, Antheil, Thompson, Copland, North, Bernstein, Dunning, Rosenman, Goldsmith, Mancini, Schiffrin, Scott, Shire, Broughton and Poledouris. Silman-James Press, 330 pp., softcover. **\$19.95**



The Score: Interviews with Film Composers
by Michael Schelle
This 1999 book uses a question and answer format to provide readers with a conversational look at contemporary composers, featuring lengthy transcripts with Barry, Bernstein, Blanchard, Broughton, Chihara, Corigliano, Howard, Isham, Licht,



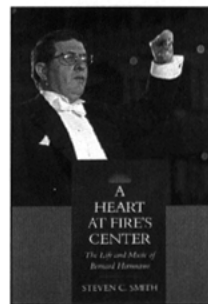
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McNeely, T. Newman, Shaiman, Shore, Walker and C. Young. The author is himself a composer, and the give and take pries deeply and precisely into the composers' ideas. Published by Silman-James Press, 432 pp., softcover **\$19.95**

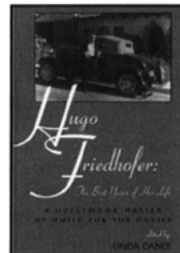
The Album Cover Art of Soundtracks
by Frank Jastfelder & Stefan Kassel, Foreword by Saul Bass

This 1997 coffee-table book is a stunning collection of soundtrack LP covers. From paintings to photographs to designs, from westerns to blaxploitation to exploitation, it's a gorgeous dossier of vivid artwork, with covers both ubiquitous and rare. Take a trip down memory lane, or experience these powerful images for the first time. This German-published book originally sold for \$29.95—it's now out-of-print, to boot, but we have obtained a limited number of copies for our faithful readers. Published by Edition Olms AG Zürich, 128 pp., full color, softcover. **\$24.95**



A Heart at Fire's Center: The Life and Music of Bernard Herrmann
by Steven C. Smith

The most influential film composer of all time, who scored such classics as *Citizen Kane*, *Vertigo*, *Psycho* and *Taxi Driver*, Bernard Herrmann (1911-1975) was also famous for his musical passion, bad temper and outbursts. This hard-to-find 1991 book is the definitive biography of the legendary composer, covering his film, television, radio and concert work as well as his personal life. It's a brilliant illumination of Herrmann and probably the best film composer biography ever written. Published by University of California Press, 416 pp., hardcover. **\$39.95**



Hugo Friedhofer: The Best Years of His Life
Edited by Linda Danly • Intro by Tony Thomas

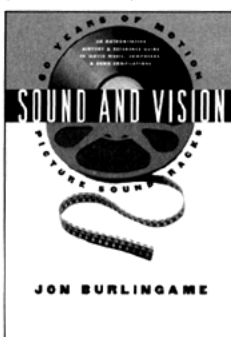
This gifted musician scored such Hollywood classics as *The Best Years of Our Lives*, *An Affair to Remember*, *One-Eyed Jacks*. His Golden Age contemporaries considered him the most sophisticated practitioner of their art. In the 1970s Friedhofer (1901-1981) gave a lengthy oral history to the American Film Institute, rife with anecdotes, opinions and wit, which forms the center-

piece of this book. Also included is a short biography by Danly, the eulogy from Friedhofer's memorial service by David Raksin, a complete filmography, photographs and more. The Scarecrow Press, 212 pp., hardcover. **\$39.95**



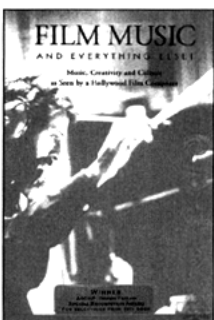
Dimitri Tiomkin: A Portrait by Christopher Palmer

This 1984 book by the late Christopher Palmer is the authoritative study of legendary composer Tiomkin (1894-1979). Long out of print, a few copies have surfaced from the U.K. publisher and are now for sale, but when they're gone, they're gone! This 144p. hardback is divided into three sections: a biography, an overview of Tiomkin in an historical perspective, and specific coverage of his major landmarks (*Lost Horizon*, *High Noon*, the Hitchcock films, *Giant*, and many more). Also includes a complete filmography, 41 b&w photos, and 9 color plates. **\$24.95**



Sound and Vision: 60 Years of Motion Picture Soundtracks

by Jon Burlingame
Foreword by Leonard Maltin
Journalist and historian Burlingame's *Sound and Vision* is his overview of movie music composers and history, encapsulating the most notable people and events in the author's clear and direct prose. Largely comprised of composer mini-bios with reviews of their most notable works and photo portraits (from Golden Age titans to present-day masters), there is also a thorough overview of soundtrack album history (on LP and CD), a section devoted to song



compilation reviews, and a helpful movie music bibliography. Billboard Books, 244 pp., softcover. **\$18.95**

Film Music and Everything Else! Music, Creativity and Culture as Seen by a Hollywood Composer by Charles Bernstein

A collection of essays by Charles Bernstein, composer of the original *Nightmare on Elm Street*, *Sadat*, *Cujo* and others. Most of the essays originally appeared in "The Score," the quarterly journal of the Society of Composers and Lyricists, a professional organization for film composers. Topics include: melodies, "hummers," emotion and more. It's a rare opportunity to read thoughtful opinions and musings from a film composer directed towards other practitioners of the art. Turnstyle Music Publishing, 132 pp., softcover, limited to 500 copies. **\$18.95**



Film Composers Guide: Year 2000 fifth edition Compiled and edited by Vincent J. Francillon

This is the ultimate resource for finding out which composers have scored what films—over 2,600 composers cross-referenced with 25,000 films! Never be puzzled again. Also contains agency contacts, Academy Award winners and nominees, record company addresses and more. 8.5" by 11", 416 pp. Lone Eagle Publishing. Retail for \$55; FSM special offer: **\$39.95**

Overtones and Undertones: Reading Film Music by Royal S. Brown

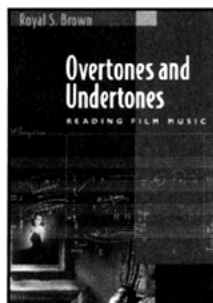
This 1994 book by longtime film music columnist Brown is the first serious theoretical study of music in film and explores the relationships between film, music and narrative, and chronicles the aesthetics of it through several eras. Key works analyzed include *The Sea Hawk* (Korngold), *Double Indemnity* (Rózsa), *Laura* (Raksin),

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Prokofiev's music for Eisenstein, Herrmann's music for Hitchcock, and several scores for the films of Jean-Luc Godard. A supplemental section features Brown's probing interviews with Rózsa, Raksin, Herrmann, Mancini, Jarre, Schiffrin, Barry and Shore. University of California Press. 396 pp., softcover. **\$24.95**



The Music of Star Trek: Profiles in Style by Jeff Bond

This is the first-ever history of *Star Trek* soundtracks, from the original series to the present—by FSM's own Jeff Bond. Featuring interviews with composers Jerry Goldsmith, Alexander Courage, Fred Steiner, Gerald Fried, Ron Jones, Dennis McCarthy, Jay Chattaway, producer Robert Justman, music editor Gerry Sackman and others, the book contains a complete list of scores written for all four TV series; a

guide to how certain shows were tracked and credited; *Trek* manuscript excerpts from the composers; and several cue sheets. Lone Eagle Publishing. 224 pages, softcover, illustrated. **\$17.95**

Back Issues of FSM Volume One, 1993-96

24 pp. unless noted.

Asterisk (*) indicates photocopies.

* #30/31, Mar. '93 64 pp. Maurice Jarre, Basil Poledouris, Jay Chattaway, John Scott, Chris Young, Mike Lang; the secondary market, Ennio Morricone albums, Elmer Bernstein Film Music Collection LPs, 1992 in review.

#32, Apr. '93 16 pp. *Matinee* temp-track, SPFM '93 Conference Report, *Star Trek* music editorial.

* #33, May '93 12 pp. Book reviews, classical/film connection.

* #34, Jun. '93 16 pp. Goldsmith SPFM award dinner; orchestrators & what they do, *Lost in Space*, recycled Herrmann; spotlights on Chris Young, *Pinochio*, Bruce Lee film scores.

* #35, Jul. '93 16 pp. Tribute to David Kraft: John Beal Pt. 1; scores vs. songs, Herrmann Christmas operas; Film Composers Dictionary.

* #36/37, Nov. '93 40 pp. Bernstein, Bob Townson (Varèse), Richard Kraft & Nick Redman Pt. 1, John Beal Pt. 2; reviews of CAM CDs; collector interest articles, classic corner, fantasy film scores of Elmer Bernstein.

* #38, Oct. '93 16 pp. John Debney (*seaQuest DSV*), Kraft & Redman Pt. 2.

* #39, Nov. '93 16 pp. Kraft & Redman Pt. 3, Fox CDs, *Nightmare Before Christmas* and *Bride of Frankenstein*.

* #40, Dec. '93 16 pp. Kraft & Redman Pt. 4; Re-recording *The Magnificent Seven*.

* #41/42/43, Mar. '94 48 pp. Elliot Goldenthal, James Newton Howard, Kitaro & Randy Miller (*Heaven & Earth*), Rachel Portman, Ken Darby. *Star Wars* trivia/cue sheets; sexy album covers; music for west-erns; '93 in review.

* #44, Apr. '94 Joel McNeely, Poledouris (*On Deadly Ground*); SPFM Morricone tribute & photos; lots of reviews.

* #45, May '94 Randy Newman (Maverick), Graeme Revell (*The Crow*); Goldsmith in concert; in-depth reviews: *The Magnificent Seven* and *Schindler's List*; Instant Liner Notes, book reviews. #46/47, Jul. '94 Patrick Doyle, Newton Howard (*Wyatt Earp*), John Morgan (restoring Hans Salter scores); Tribute to Henry Mancini; Michael Nyman music for films, collectible CDs.

* #48, Aug. '94 Mark Mancina (*Speed*), Chuck Cirino & Peter Rotter; Richard Kraft: advice for aspiring composers; classical music in films; new CAM CDs; Cinerama LPs; bestselling CDs.

* #49, Sept. '94 Hans Zimmer (*The Lion King*), Shirley Walker; Laurence Rosenthal

on the Vineyard; Salter in memoriam; classical music in films; John Williams in concert; Recordman at the flea market.

#50, Oct. '94 Alan Silvestri (*Forrest Gump*), Mark Isham; Sex & soundtrack sales; Lalo Schiffrin in concert; Morricone Beat CDs; that wacky Internet; Recordman on liner notes.

#51, Nov. '94 Howard Shore (*Ed Wood*), Thomas Newman (*Shawshank Redemption*), J. Peter Robinson (*Craven's New Nightmare*), Lukas's mom interviewed; music of Heimat, *Star Trek*; promos.

#52, Dec. '94 Eric Serra, Marc Shaiman Pt. 1, Sandy De Crescent (music contractor), Valencia Film Music Conference, SPFM Conference Pt. 1, *StarGate* liner notes, Shostakovich Anonymous.

#53/54, Feb. '95 Shaiman Pt. 2, Dennis McCarthy (*Star Trek*), Sergio Bassetti, Jean-Claude Petit & Armando Trovatioli in Valencia; Music & the Academy Awards Pt. 1, rumored LPs, quadraphonic LPs.

* #55/56, Apr. '95 Poledouris (*The Jungle Book*), Silvestri (*The Quick and the Dead*), Joe Lo Duca (*Evil Dead*), Oscar & Music Pt. 2, Recordman's Diary, SPFM Conference Report Pt. 2.

* #57, May '95 Goldsmith in concert, Bruce Broughton (*Young Sherlock Holmes*), Miles Goodman interviewed, '94 Readers Poll, *Star Trek* overview.

* #58, Jun. '95 Michael Kamen (*Die Hard*), Royal S. Brown (film music critic), Recordman Loves Annette, History of Soundtrack Collecting Pt. 1.

* #59/60, Aug. '95 48 pp. Sex Sells Too (LP cover photos), Maurice Jarre interviewed, History of Soundtrack Collecting Pt. 2, Miklós Rózsa Remembered, film music in concert debate.

#61, Sept. '95 Goldenthal (*Batman Forever*), Kamen Pt. 2, Chris Lennertz (new composer), *Star Trek: The Motion Picture*, classical music for soundtrack fans.

* #62, Oct. '95 Danny Elfman Pt. 1, John Ottman (*The Usual Suspects*), Robert Townson (Varèse Sarabande), Ten Most Influential Scores, Goldsmith documentary review.

* #63, Nov. '95 James Bond Special Issue! John Barry & James Bond (history/overview), Eric Serra on *GoldenEye*, essay, favorites, more. Also: History of Soundtrack Collecting Pt. 3, *Davy Crockett* LPs.

* #64, Dec. '95 Danny Elfman Pt.



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2, Steve Bartek (orchestrator), Recordman Meets Shaft: The Blaxploitation Soundtracks, Kamen Pt. 3, re-recording House of Frankenstein.

* #55/66/67 Mar. '96, 48 pp. T. Newman, Toru Takemitsu, *Robotech*, *Star Trek*, Tenifluential composers; Philip Glass, Hector Villa-Lobos, songs in film, best of '95, film music documentary reviews (Herrmann, Delerue, Takemitsu, "The Hollywood Sound").

#68, Apr. '96 David Shire's *The Taking of Pelham One Two Three*; Carter Burwell (*Fargo*), gag obituaries, *Apollo 13* promo/bootleg tips.

* #59, May '96 Music in *Plan 9 from Outer Space*; Funny movie music glossary; Herrmann & Rózsa radio programs; Irwin Allen box set review; Bender's "Into the Dark Pool" column.

#70, Jun. '96 Mancina (*Twister*), final desert island movie lists, Jeff Bond's summer movie column, *TV's Biggest Hits* book review.

#71, Jul. '96 David Arnold (*Independence Day*), Michel Colombier, Recordman Goes to Congress, Bond's summer round-up.

#72, Aug. '96 Ten Best Scores of '90s, Thomas Newman's *The Player*, *Escape from L.A.*, conductor John Mauceri, reference books, Akira Ifukube CDs.

#73, Sept. '96 Recordman on War Film Soundtracks Pt. 1; Interview: David Schacter: *Monstrous Movie Music*; Ifukube CDs Pt. 2, Miles Goodman obituary.

* #74, Oct. '96 Action Scores in the '90s; *Cinemusic* '96 report (Barry, Zhou Jiping); Vic Mizzy interviewed.

* #75, Nov. '96 Barry: *Cinemusic* Interview; Recordman on War Film Soundtracks Pt. 2, Bond's review column.

* #76, Dec. '96 Interviews: Randy Edelman, Barry pt. 2, Ry Cooder (*Last Man Standing*); Andy Dursin's laserdisc column, Lukas's reviews.

Volume Two, 1997

First color covers! Issues 32-48 pp.

* Vol. 2, No. 1, Jan/Feb. '97 *Star Wars* issue: Williams interview, behind the Special Edition CDs, commentary, cue editing minutia/trivia, more. Also: Bond's review column.

* Vol. 2, No. 2, Mar/Apr. '97 Alf Clausen: (*The Simpsons*); promotional CDs; Congress in Valencia; Readers Poll '96 & Andy's picks; Into the Dark Pool Pt. 2.

* Vol. 2, No. 3, May '97 Michael Fine: Re-recording Rózsa's film noir scores; reviews: *Pötergeist*, *Mars Attacks!*, *Rosewood*, more. Lukas's & Bond's review columns.

Vol. 2, No. 4, Jun. '97 Elifman (*Men in*

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Black), Promos Pt. 2, Martin Denny and Exotica, *Lady in White*, the *Laserphile* on DVDs, Brian May obit, *The Fifth Element* reviewed.

* Vol. 2, No. 5, Jul. '97 Goldenthal (*Batman & Robin*), Mancina (*Con Air*, *Speed 2*), George S. Clinton (*Austin Powers*), ASCAP & BMI awards; plus: *Crash*, *Lost World*.

Vol. 2, No. 6, Aug. '97 Schiffrin (*Money Talks*), John Powell (*Face/Off*), Shaiman (George of the Jungle); remembering Tony Thomas; Summer movies, TV sweeps.

* Vol. 2, No. 7, Sept. '97 Zimmer vs. FSM (interview: *Peacemaker*), Marco Beltrami (*Scream*, *Mimic*), Curtis Hanson (*L.A. Confidential*); *Laserphile*; Bender: Film Music as Fine Art, Recordman.

* Vol. 2, No. 8, Oct. '97 Poledouris (*Starship Troopers*), Shore (*Cop Land*, *The Game*), Zimmer vs. FSM Pt. 2, Alloy Orchestra (scoring silent films), Golden Age CD reviews.

Vol. 2, No. 9, Nov./Dec. '97 Arnold (*Tomorrow Never Dies*), John Frizzelli (*Alien Resurrection*), Neal Hefti (interview), *U-Turn* & *The Mephisto Waltz*, Razor & Tie CDs: 1st issue of current format.

Volume Three, 1998

Expanded format! Issues 48 pp.

Vol. 3, No. 1, Jan. '98 Williams Buyer's Guide Pt. 1 (*Star Wars* to *Amistad*), Mychael Danna (*The Sweet Hereafter*), *Titanic*'s music supervisor, readers poll, *Laserphile*, Silvestri lecture, Rykodisc reviews.

* Vol. 3, No. 2, Feb. '98 Glass (*Kundun*), Williams Buyer's Guide Pt. 2 (*The Reivers* to *Black Sunday*), David Amram (*The Manchurian Candidate*), Goldsmith on Varèse, Pendulum CDs (interview & reviews), poll results, TV CDs.

Vol. 3, No. 3, Mar/Apr. '98 *Titanic*/Homer essays, Best of 1997, Cinema Rides Again, Remembering Greig McRitchie, Fox Newman Stage pics, Elifman Oscar noms.

Vol. 3, No. 4, May '98 Bruce Broughton (*Lost in Space*), David Arnold (*Godzilla*), *Inside Close Encounters* restoration, Williams Buyer's Guide Pt. 3: Score Internationale, *Laserphile*, Downbeat (Ed Shearmur), Fox Classics reviews.

Vol. 3, No. 5, Jun. '98 Mark Snow (*X-Files*), Classic *Godzilla* reviews/overview, Jay Chattaway (*Maniac*, *Star Trek*), Bruce Broughton Buyers Guide Pt. 1, Downbeat (David Reynolds, Dennis McCarthy, Anne Dudley), SCL Conference Report.

Vol. 3, No. 6, Jul. '98 Trevor Rabin (*Armageddon*), John Barry's London Concert, Burkhard Dallwitz (*The Truman Show*), Christopher Gordon (*Moby Dick*), Debbie Wiseman (*Wilde*), '70s soul soundtracks reviewed.

Vol. 3, No. 7, Aug. '98 *South Park* (Adam Berry, Bruce Howell), *Baseketball* (Ira Newborn), *Taxi Driver* retrospective, BMI &

ASCAP dinners, Broughton Buyers Guide Pt. 2, Downbeat (Schiffrin, Bernstein, Legrand).

* Vol. 3, No. 8, Sept. '98 Lalo Schiffrin (*Rush Hour*), Brian Tyler (*Six-String Samurai*), Trevor Jones, John Williams concert premiere, ASCAP scoring seminar, Rykodisc CD reviews.

Vol. 3, No. 9, Oct./Nov. '98 Erich Wolfgang Korngold: Biographer interview and book reviews; John Williams's Tanglewood film scoring seminar; Carter Burwell, Simon Boswell, Citadel Records, Halloween laser-philie.

Vol. 3, No. 10, Dec. '98 *The Prince of Egypt* (Hans Zimmer, Stephen Schwartz), Emil Cmral (*Ronin*), Holiday Seminar Round-up: 50+ new CDs; Downbeat: Elifman, Young, Beltrami, Eidelman, D. Cuomo, Kamen.



Volume Four, 1999

48 pp. each

* Vol. 4, No. 1, Jan. '99 Music for NFL Films (Sam Spence), Goldsmith at Carnegie Hall, Danny Elfman (*Psycho*, *Civil Action*, *A Simple Plan*), *Wing Commander* game music, books, Indian funk soundtracks.

Vol. 4, No. 2, Feb. '99 Goldsmith Buyer's Guide: The '90s, *The Exorcist* (the lost Schiffrin score), David Shire (*Rear Window* remake), TV sci-fi CDs, promo CDs, Philip Glass (*Koyaanisqatsi*).

Vol. 4, No. 3, Mar. '99 The Best of 1998: Essays by Jeff Bond, Andy Dursin & Doug Adams; Wendy Carlos; Goldsmith Buyer's Guide Part 2: The '80s; Hammer soundtracks on CD; Recordman, Downbeat, *ST.TMP* CD review.

Vol. 4, No. 4, Apr/May '99 Franz Waxman: Scoring *Prince Valiant* (photos, musical examples); 1998 Readers Poll; Goldsmith Buyer's Guide Late '70s; DINX soundtrack festival report; John Barry bios reviewed; Charles Gerhardt obit.

Vol. 4, No. 5, Jun. '99 *Star Wars*: *The Phantom Menace* scoring session report and analysis of Trilogy themes; *Halloween H20* postmortem; Downbeat: *Affliction*, *Free Enterprise*, *Futurama*, *Election*; Lots of CD reviews: new scores, Roy Budd, Morricone, TV, *A Simple Plan*.

Vol. 4, No. 6, Jul. '99 Elmer Bernstein: *Wild Wild West*; George S. Clinton: *Austin Powers 2*; Goldsmith Buyer's Guide: Early '70s; USC film scoring program; CD reviews: 1984, *Sword and the Sorcerer*, *The Mummy*, *The Matrix*, more.

Vol. 4, No. 7, Aug. '99 Warner Animation Scoring (Shirley Walker on *Batman*/ *Superman*, Bruce Broughton on *Tiny Toons*, more); *Phantom Menace* music; Michael Kamen (*The Iron Giant*); Stu Phillips

(*Battlestar Galactica*), percussionist Emil Richards; ASCAP awards.

* Vol. 4, No. 8, Sept./Oct. '99 Tribute to Stanley Kubrick: interview (Jocelyn Pook), analysis (*Eyes Wide Shut*), review (Kubrick compilation); Poledouris (*For Love of the Game*); Goldsmith Buyer's Guide: Late '60s; Jeff Bond's concert advice for Jerry. Vol. 4, No. 9, Nov. '99 U.S. Postal Service Composer Stamps; *Papillon* retrospective; King of German schwing, Peter Thomas; Downbeat (*Inspector Gadget*, *The Thomas Crown Affair*, more); BMI awards night. Vol. 4, No. 10, Dec. '99 Scores of Scores 1999: our annual review roundup, including animation, Morricone, horror, Golden and Silver Age Hollywood, concert work CDs and lots more; plus our reader poll.

Volume Five, 2000

48-64 pp. each

Vol. 5, No. 1, Jan. '00 Inside Rhino's reissue of *Superman: The Movie* score; film and cue sheet analysis; '50s *Superman* TV score; Howard Shore (*Dogma*); Downbeat: Goldenthal, Barber, Tyler, Debney and Robbins; pocket reviews debut, *Laserphile*.

Vol. 5, No. 2, Feb. '00 20th Anniversary Tribute to Jerry Fielding: conversation with Camille Fielding; Top picks for 1999. Oliver Stone's score-o-matic approach to *Any Given Sunday*; George Duning obit; Score Internationale; 1999 release stats.

Vol. 5, No. 3, Mar. '00 Build the ultimate *Phantom Menace* CD at home; Readers pick the best of 1999; Music director Mark Russell Smith on film vs. concert music; C.H. Levenson's "last" letter, magazine reader survey, and more.

Vol. 5, No. 4, Apr/May '00 Bernard Herrmann: 10 Essential Scores of the '50s and CD checklist, *Journey to the Center of the Earth* retrospective; Richard Marvin (*U-571*), J.Z.K. on *Tora! Tora! Tora!*; film music representation in Hollywood, pt.1.

Vol. 5, No. 5, Jun. '00 Our Tenth Anniversary Issue! Kendall remembers. An FSM Timeline; The *Film Score* Decade: composers, music and events that made it memorable; *Jaws* 25th Anniversary CD review; J. N. Howard (*Dinosaur*), more.

Vol. 5, No. 6, Jul. '00 Summer Movie Round-up; David Newman (*Bedazzled*, *The Klumps*); Film score agents, pt.3; Debut of Session Notes; They Might Be Giants (*Malcolm in the Middle*), double dose of Pocket Reviews; Score Internationale.

Vol. 5, No. 7, Aug. '00 Bruce Broughton interview; *Silverado* analyzed; Marc Shaiman gives hell from the heavens; Agent History's fiery conclusion; *Laserphile* (Autumn DVDs); Downbeat (William Stromberg); Danny Elfman and his mom at a scoring session.

Vol. 5, No. 8, Sept./Oct. '00 Randy Newman (*Meet the Parents*); *Things To Come* Soundtrack LP; *The Goonies* Retrospective; Downbeat (*Requiem for a Dream*); Session Notes (*The Simpsons*); *Psycho* honored by NPR; "Cinema of Dreams", and more.

Vol. 5, No. 9, Nov./Dec. '00 Special 64 pg. double issue: 101 Great Film Scores on CD—FSM's big list; Tan Dun & Yo-Yo Ma (*Crouching Tiger, Hidden Dragon*); Howard Shore (*The Cell*); Alan Silvestri (*Cast Away*); *Back to the Future* retrospective; and the usual stuff, too.

Volume Six, 2001

48 pp. each

Vol. 6, No. 1, Jan. '01

The Best of the Worst: 2000 in review; Our

Town music analysis; *Hollow Man* score on DVD; Cliff Martinez (*Traffic*); Total Recall redux; more.

Vol. 6, No. 2, Feb. '01

The Musical World of Irwin Allen; Copland on Film (cond. Jonathan Sheffer); *3000 Miles to Graceland* (George Clinton); Douglass Fake of Intrada interviewed; *How to Marry a Millionaire*, more.

Vol. 6, No. 3, Mar. '01

Bigger, Better Scores: How the RMA is helping to put more music on your soundtracks; Don Ellis and a life in 13/8 Time; Master of Disaster Part II: Irwin Allen discography; Rolfe Kent (*Town & Country*); Italian Imports: You can't beat BEAT.



Vol. 6, No. 4, Apr/May '01

King of the World: The James Horner Buyer's Guide Part 1; Downbeat: *The Mummy Returns* and *Swordfish*; Yabba Dabba Crew—A Salute to Hoyt Curtin; Epics on DVD; Session Notes from *Atlantis: The Lost Empire*.

Vol. 6, No. 5, June '01

Sergei Prokofiev Tribute: The Man, The Music, The Films; Friedhofer and Fox; Egon, Your Music: A *Ghostbusters* retrospective; Jeff Danna and Ryan Shore in Downbeat; John Bender reports on the *Chiller* Convention, and plenty of reviews.

Index

How much stuff have we printed in FSM? We're not sure, but here's a handy index of all reviews and articles through the end of 2000, compiled by Dennis Schmidt. Cost: same as one back issue.

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What is it?

To buy or not to buy?



The Anniversary Party ★★

VARIOUS
RCA Victor 09026-63818-2
13 tracks - 41:35

The Anniversary Party tells the story of the happenings at a couple's sixth wedding anniversary celebration. Directors Alan Cumming and Jennifer Jason Leigh wanted a soundtrack that fit the characters' personalities, so they assembled this collection of songs they thought appropriate for...uhh...their main characters' CD collection. Also included on the album are three tracks of score by songwriter/part-time score composer Michael Penn, whose previous credits include *Hard Eight* and *Boogie Nights*.

The liner notes compare his work to Nino Rota's, but Penn's writings bear little resemblance. "Nothing's Sacred" exhibits the biggest problem with Penn's underscore; it jumps from one moment to the next, without developing a memorable theme. The pleasant but forgettable "Medley (A Perfect Sky/Harry Called/Nothing Like Us-reprise)" utilizes solo acoustic guitar and piano and is Penn's best contribution.

—Martin Dougherty



Moulin Rouge ★★★½

VARIOUS
Interscope 06949 30352
15 tracks - 56:51

Baz Luhrmann's reinvention of the movie musical (by going back to the conventions of the '40s and '50s) is inspired. The story of a poor artist (Ewan McGregor) and the courtesan (Nicole Kidman) he falls in love with is straight out of a turn-of-the-century melodrama, but it's just the starting point for this visually stimulating and frenetic movie. The characters propensity to burst into song whenever emotions are at their height is made even more daring by using modern pop songs as substitutes for an original score (although there is one original song).

There's more to this CD than just the "Lady Marmalade" remake. McGregor and Kidman are decent singers, and their songs work so well in the movie that theater audiences often applaud after each number. The album, however, is an unfortunate mish-mash. Interspersed between the musical numbers are "actual" pop songs that ruin the flow of the more integral songs. There are also some missing songs, especially an outrageous "Like a Virgin" number—and all the Craig Armstrong score cues. Fans of this dynamic movie will covet this release.

—Cary Wong



Songcatcher ★★★★★

DAVID MANSFIELD
Vanguard 79586-2
16 tracks - 55:10

First seen at Sundance in 2000, where it won the Special Jury Prize for Outstanding Ensemble Performance, this quiet film leaves ample space for its folk songs. The album is filled with such songs, re-interpreted by folk and country singers like Emmylou Harris, Maria McKee, Roseanne Cash and Dolly Parton. Composer David Mansfield specializes in these intimate American tales (*Tumbleweeds*, *The Apostle*) and is well represented here by two score suites.

This CD is so chock full of great folk songs that it would be a shame to miss out, even if you haven't seen the film. Similar in feel to those of the popular soundtrack *O Brother, Where Art Thou?*, these songs are achingly beautiful and simple, rarely incorporating anything more than a fiddle and a guitar. Mansfield's suites last roughly 10 minutes, and are especially pleasant when they incorporate folk rhythms.

—C.W.



Love and Treason ★★★

BASIL POLEDOURIS
Intrada MAF 7092
18 tracks - 34:19

The producer of *The Hunt for Red October* approached Basil Poledouris to score his latest TV movie for a fraction (4.5% to be exact) of *October's* cost—but with the intent to retain that score's scope and grandeur. Poledouris took on the challenge and came up with a mostly electronic score for this made-for-TV thriller about a naval officer (Kim Delaney) caught up in an espionage plot involving her husband.

Poledouris produces a serviceable score that resembles John Carpenter and Maurice Jarre (during his electronic period). The music is seldom devoid of melody, but it lacks variation. The electronic percussion cues are a highlight, sounding a lot like Blue Man Group. Poledouris' piano solos, as in "Kate Follows Rondell," are also effective. Still, this is for Poledouris completists only.

—C.W.



The Glass Menagerie ★★★½

MAX STEINER
Brigham Young FMA-MS107
33 tracks - 77:48

The latest Max Steiner restoration from Brigham Young University, which houses the Steiner archives, is the composer's complete score (with copious source music) to the 1950 film of the Tennessee Williams play, little seen compared to the subsequent year's *A Streetcar Named Desire*. Although licensed from Fox, the film was actually produced by Warner Bros., transferring to Fox some time later when the production company switched studios. (For quite an education on the movie and score, just see the CD's illustrated 36-page booklet!)

Steiner fans, of course, have to own this. It's subdued and moody by his standards—far from the type of adventure romp filled with national anthems that typically gets attention. Mastered from acetates but with terrific mono sound (barely a scratch is heard), the score compares favorably to a lot of the '50s soap scores by Waxman, North, Newman and even Herrmann: romantic, gentle, almost glowing in its portrait of personal relationships. Think "Street Scene" in Vienna. The dramatic undercurrents are interrupted by a few period source cues, but we've done that with similar scores released by FSM.

—Lukas Kendall



John Mauceri: Greatest Hits ★★★½

VARIOUS
Philips 289 468 686-2
28 tracks - 130:06 (2 CDs)

The *John Mauceri: Greatest Hits* double album features the Hollywood Bowl Orchestra performing many memorable songs and orchestral selections. Disc one contains vocal performances by the likes of Patti Lupone and Gregory Hines on songs written by greats, including Irving Berlin, Duke Ellington and George Gershwin. Disc two has the symphonic selections, including Gershwin's classic *An American in Paris* and Richard Rogers' famous "Carousel Waltz" from *Carousel*.

Disc two boasts the strongest assortment of tracks, but all of them are previously released. Highlights include Gershwin's *An American in Paris* and Steiner's "Main Title" from *Gone With the Wind*. Drawbacks are some weak vocal performances on disc one and the awkward rendition of *Star Wars* "Throne Room and Finale" on disc two. Overall, though, this is a good sampler of recordings by the HB Orchestra under Mauceri.

—M.D.

A.I. (continued from page 29)

composition featuring a harmonically bent, unmodulating synth lick and repetitive, static, lopsided piano figures. This "Hide and Seek" music also features a "motherly" motif that is like a lullaby that can't find its feet with all of the bitonal implications woven into it. (And isn't it this same wobbly motif used when David meets his inventor? Is this a dark comment from Williams on David's origins and the fundamental misguidance of his quest—his mother as a sad-eyed, balding, male inventor?) Even David's traumatic abandonment is scored with giant, mechanistic A-minor triads

in the strings that sound half way between a dramatic musical outburst and a sounding alarm. What would the difference be for David? What would it be for us?

The film's artificial relationships, on the other hand, receive Williams' sweetest and most lyrical writing. The Monica Swinton reunion falls into this category, as does David's encounter with his beloved plaster Blue Fairy. Is the composer thus drawing our attention throughout the score to the possible schism between real and unreal love, but scoring it backwards so as to clearly define the dichotomy without commenting on it? Or is

he saying something about the universal quality of love, despite its origins?

Williams' *A.I.*, much like this article, is filled with question marks. It may be a number of years before critics reach a general consensus on what the score's messages are, but more than likely these opinions would themselves be artificial, imposed on the film and the score in order to reach a comfortable closure. I think that in reality, *A.I.* deals with such large issues that it judiciously deems them unanswerable. But isn't wonderfully written, dramatically provocative music what this art is all about?

FSM

A.I.: Artificial Intelligence

★★★★

JOHN WILLIAMS

Wea/Warner Bros. 9 48096-2

13 tracks - 70:11

A.I.: *Artificial Intelligence* puts Spielberg and Williams back in the science-fiction mode that neither has truly explored since *Close Encounters*, and the results are fascinating, contradictory and often deeply moving. Spielberg's controversial, audience-splitting film, a project long under development by the late Stanley Kubrick, explores nothing less than the nature of human behavior and emotions in a strangely intimate, unflinching epic format. The central character is a robot programmed to love, and that central oxymoron addresses not only the contradictions and limitations of human relationships, but also the collision of Spielberg's delirious romanticism and Kubrick's cold-eyed analysis of human frailties.

One challenge for both Spielberg and Williams in tackling *A.I.* was that Kubrick had essentially abandoned the idea of the conventional underscore in his film projects in the mid-1960s, when he dumped an elaborate Alex North score for *2001* in favor of a collection of classical recordings. While Kubrick sometimes commissioned composers like Wendy Carlos and even his daughter Vivian (a.k.a. Abigail Mead) to write music for later films, he largely eschewed any synchronized musical accompaniment for more abstract applications. With its themes of robotics and the disconnections between human beings, *A.I.* would seem an unlikely candidate for a Williams

score. But ultimately, the stamp of Williams and Spielberg on this project deepens what might have been a relentlessly cold look at humankind.

Williams' nod to the Kubrick approach to music is to provide an eclectic and progressive score that references Kubrick's earlier work (in the Khachaturian-styled "Cybertronics" cue that echoes Kubrick's use of the *Gayne Ballet Suite* in *2001*), in his nods to minimalists like Philip Glass and Steve Reich in cues like "Hide and Seek" and "Abandoned in the Woods," and in his explosive, John Adams-like scoring of the robot boy David's penultimate journey to find his creator ("The Mecha World"). Williams also employs a quote from another Strauss waltz, this time from Richard Strauss' *Der Rosenkavalier*, interpolated as David and Gigolo Joe cross the bridge into Rouge City. Reportedly Kubrick had long wanted to use *Der Rosenkavalier* in a film and had contemplated working it into his production of *A.I.* at some point, and Spielberg and Williams chose to add it to their collaboration as one of many salutes to Kubrick. One of the confounding elements of critical and audience reaction to *A.I.* is the often-made assumption that Spielberg simply threw his own elements into the movie arbitrarily (including, many viewers would have you believe, the entire final third of the picture) with no regard for what



Kubrick intended. While there are differences between Kubrick's plan and Spielberg's version, they aren't as obvious as you'd expect.

The *A.I.* album substantially reworks the score, in the great tradition of Williams' work on *Jaws* and *E.T.*—purists will find many elements of the actual film score missing or modified on the album, which tends to focus on the music from the second half of the film. "The Mecha World" opens the album thrillingly, although its placement and title are misleading. "Abandoned in the Woods" condenses the cue for one of the film's pivotal scenes into a more coherent and powerful piece of concert music. The biggest changes to existing music come in "Rouge City," which opens with the actual film version of "Abandoned in the Woods" before moving to a brief, anticipatory section (presumably Jude Law's character sweet-talking a few young men into driving him and David across the bridge into Rouge City) and finally a smaller-scale revision of "The Mecha World." The actual strains of *Der Rosenkavalier* are missing, although whether that's due to rights issues or last-minute changes is unclear. The Strauss piece isn't the only music missing from the album—Williams' theme for David, arguably the most important theme in the first half of the film, is, remarkably, nowhere to be found on the album present-

tation. There's also a wealth of memorable incidental music that's been left off in favor of countless arrangements of "Monica's Theme."

Much of the film's final third is intact on CD, although not presented in film order. Often scored for solo piano and the solo vocalist Barbara Bonney, the score's resolving moments are haunting, poetic, and as deeply emotive as anything in Williams' repertoire—but they may depend for their emotional effect on whether or not you buy the film's denouement. Williams' approach can logically be argued to be the very antithesis of Kubrick's use of music in film: oddly, Kubrick commonly played pieces of classical music on the set to evoke an emotional reaction from his actors, but he rarely seemed to use music manipulatively on film itself. Instead, his choice of music often formed an ironic counterpoint to the actions on-screen. For *A.I.*, Williams seems to score straight to the robot David's emotions—but are David's emotions real, and is Williams scoring actual feelings, the potential for feelings or the tragedy of behavior that recreates the appearance of feelings but isn't really? If that ambiguity bothers you, you can take solace in the album's two song adaptations of the end title melody, which helpfully reduce the film's potential existentialism to unmitigated schmaltz. *A.I.*'s dim box-office reception probably means we won't be seeing an expanded *A.I.* special edition CD anytime soon, so you'd better enjoy this truncated but still beautiful version while you can.

—Jeff Bond

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On Close Examination

Early Autumn brings a bountiful DVD crop.

by Andy Dursin

With studios continuing the time-honored practice of saving their biggest video releases for the holiday-driven fourth quarter of retail sales, now is

the perfect "calm-before-the-storm" period to get caught up on this past summer's DVDs. Here's a rundown of new and noteworthy titles the Laserphile has analyzed in his lab, all recommended viewing as summer (regrettably) turns to fall.

CLOSE ENCOUNTERS OF THE THIRD KIND

(Columbia TriStar, \$27.98)

Few titles in the history of the cinema have seemingly been re-edited over the years as much as Steven Spielberg's seminal 1977 sci-fi classic, or have been released nearly as many times on video.

There have been three different cuts of *Close Encounters* available to the general public—the 1977 theatrical cut, the 1980 "Special Edition," and 1998's "Collector's Edition"—plus a fourth screened on ABC network television (which combined all footage from the '77 cut with the "Special Edition" additions).

Back in the early days of VHS, home viewers originally had their choice of the '77 theatrical cut, or the '80 "Special Edition." After a brief time, however, the "Special Edition" usurped the original release print as the only version of *CE3K* that would be available for many years, during which time most viewers completely lost their familiarity with the original cut.

In 1990, the Criterion Collection released a magnificent laserdisc set that included the first-ever letterboxed transfer of the movie on video, as well as a restoration of the original 1977 cut—which was a revelation for viewers watching it for the first time since *CE3K*'s initial release. Spielberg's original intention behind the "Special Edition" re-edit had been to tighten up the movie's domestic-strife midsection; though in the process, he lost some of the film's humor (i.e., when Richard Dreyfuss tears up his neighbor's yard) from the '77 version.

Considering that the filmmaker hated the pointless "inside the Mothership" addendum to the film's finale (which Columbia forced him to shoot as a hook to releasing the "Special Edition" in the first place), Spielberg had ample reason to re-visit the movie—*yet again*—with his "Collector's Edition" cut several years ago.

Despite a few complaints from viewers that they once again had to buy another version of the movie, this reviewer didn't mind since it seemed apparent that the best edit of the film



I SCREAM: Cary Guffey regards the extraterrestrials in *Close Encounters of the Third Kind* (1977).

dwelt somewhere between the '77 cut and the '80 "Special Edition"—and this is exactly what "The Collector's Edition" delivers.

Spielberg's 137-minute "Collector's" cut—included in this new DVD release—comprises his original '77 edit minus two scenes (Richard Dreyfuss at the electric plant, and a later conversation with military honcho Carl Weathers), with the addition of the new scenes shot for the "Special Edition," minus that superfluous ending with Dreyfuss inside the UFO.

This version was released on laserdisc several years ago in a deluxe edition, with a spruced-up transfer and a somewhat basic Dolby Digital 5.1 soundtrack. While the DVD contains the same transfer as the LD, the heightened resolution of the format allows you to better appreciate the superior clarity of this release as opposed to prior editions (including the Criterion laserdisc). Moreover, the 5.1 DTS soundtrack debuted here is an appreciable improvement on the Dolby Digital track (also included), with the dialogue heightened in volume and more directionality added to the various sound effects and music.

The laserdisc also included a wealth of extras, the majority of which have been carried over to the package's second DVD.

The most intriguing supplement

is a 102-minute 1998 documentary produced by Laurent Bouzereau, which runs its full length and has not been cut for DVD (unlike Universal's DVD of *Jaws*). Similar to Bouzereau's past Spielberg documentaries, the program touches upon all facets of the production, including interviews with the writer-director (on the set of *Saving Private Ryan*), Dreyfuss, co-stars Bob Balaban, Teri Garr, and Melinda Dillon, John Williams, special effects wizards Douglas Trumbull and Robert Swarthe, and even a grown-up Cary Guffey, who either has the most incredible childhood memory or is vividly recalling his mother's stories about the set (my bet is the latter).

Among the goodies: hilarious unused footage of the aliens literally flying around on the set on wires, and discarded scenes of the extraterrestrials in rapid-motion that clearly didn't work the way they were intended.

Some 25 minutes of deleted scenes are also carried over from the LD. These include the two excised scenes from the '77 cut, the "Special Edition" ending, and several never before seen sequences. These latter scenes—not featured in any version of the film—include the original opening of the film, where Francois Truffaut and interpreter Bob Balaban actually arrive at Chicago's O'Hare airport to investigate the Air East flight, whose run-in with a UFO

Despite having had three or four different release versions, this DVD features the best of all the CLOSE ENCOUNTERS.

is delineated in the film's early air-traffic-control sequence. As interesting as these scenes are, however, they're also incredibly slow-paced and won't take you long to understand why they were excised (or—in the case of Truffaut's introduction—refilmed as the unlikely discovery of American WWII planes in the Mexican desert).

Two trailers and a seven-minute featurette ("Watch the Skies") round out the package, although a lengthy collection of stills, dubbed the "Close Encounters Archive," from the preceding LD release, have been omitted.

But to simply enjoy *CE3K* in its finest aural and visual presentation, Columbia's DVD is easily the best way to go—a superb package for one of the finest sci-fi films ever made and an enduring classic in cinema history.

THE FANTASTICKS (MGM, \$24.98)

After nearly six years on the shelf, Michael Ritchie's big-screen version of the classic musical *The Fantasticks* arrived on video last February—the first time, aside from a scant theatrical release late in 2000, that the general public has been able to screen the movie.

The story of *The Fantasticks'* road to the silver screen is almost as interesting as the film itself, having been completed in 1995 but then shelved by MGM/UA after several test screenings. After several shifts in the management of MGM, new board member Francis Ford Coppola took a look at the movie some 18 months ago, around the same time he attempted to salvage another troubled studio picture (Walter Hill's dismal *Supernova*).

Trimming some 25 minutes and streamlining the narrative to eliminate some of the movie's more "theatrical" moments, Coppola screened his "revision" of the film for director/producer Ritchie and the show's creators—Tom Jones and Harvey Schmidt—whose contract necessitated that the movie receive a theatrical release before going to video. Unlike Coppola's *Supernova* reworking, the changes worked enough to satisfy Ritchie, Jones, and Schmidt, who indicated in press releases that the shorter, reworked Coppola version was an improvement on their original 1995 cut.

It is this 87-minute edited version that's now available on video, and while this edition is flawed, the finished product boasts many positive attributes that should make it essential viewing for musical lovers.

The Fantasticks is an intimate, timeless ensemble drama that chronicles the relationship between a pair of love-struck teens and their respective, feuding fathers (who are actually scheming to set their children up). A narrator belonging to a traveling circus, El Gallo, watches and ultimately tutors the couple in adversity and reality en route to showing the teens what real love is all about.

While the concept of a carnival troupe wandering from town to town has been worn out by countless films over the years, *The Fantasticks* works well as a film. Despite some questionable editing decisions by Coppola (namely, removing the show's classic number, "Try to Remember," from the opening credits, and trimming a handful of other songs), the production's two main strengths are preserved in the final cut: the gorgeous landscapes breathtakingly captured by cinematographer Fred Murphy (*Hoosiers*), and the central relationship between the two young leads (Jean Louisa Kelly and Joe McIntyre). Kelly is luminous as the heroine, and Jonathan Tunick's colorful orchestrations are splendid, opening up the score on a larger canvas while retaining the lyricism of Harvey Schmidt's songs.

MGM's DVD features an outstanding 2.35 transfer capturing all of the wide Panavision frame that demands to be seen in letterboxed format. The Dolby Digital 5.1 soundtrack boasts a clear, crisp dialogue track, and MGM has included a full complement of extras as well—including an original trailer that looks and sounds as if it was produced for the planned Thanksgiving 1995 theatrical release that never happened.

Expanded and deleted songs, the movie's original opening, an alternate ending, and a handful of deleted scenes from Ritchie's original version are all included, presented in an aspect ratio of 2.2:1 and 2.0 Dolby Stereo. The show's original "Rape" song is also included, taken from a videotape of a workprint.

In this age of seamless branching, it would have been nice if Ritchie's initial cut was selectable as an alternate version, but it seems as if the folks at American Zoetrope, who produced the DVD, have done the next best thing by including all kinds of scrapped material that originated from the unreleased '95 version.

Ritchie also contributes a disappointing commentary track, discussing the film's production (he was deservedly proud of the film's look, having cost only \$10 million), but it is a shame that he never really divulges the lengthy, turbulent history of the project's tenure on the shelf or elaborates upon Coppola's reworking. (Sadly, the veteran filmmaker passed away just a few weeks after the movie was released on video.)

The Fantasticks is an ambitious and admirable film, and for fans of musicals, it's a beautiful looking production that will remain a major curiosity item in a long line of stage-to-screen adaptations.

DIE HARD: THE ULTIMATE COLLECTION

(Fox, \$79.98)

One of the top action series in film, *Die Hard* has been re-released on DVD in a spectacular package every bit as comprehensive as you would have hoped. Fox's box-set

features three 2-disc Special Edition sets for the Bruce Willis trilogy, with each entry also being available separately for \$29.98 (the contents are identical to the box-set discs).

The original, 1988 *Die Hard* is presented in a truly outstanding edition surpassing all previous versions of the film on video or laserdisc. Fox's new 2.35 transfer creates the best look the movie has ever had at home, while the release adds a multitude of supplements far more elaborate and interactive than your general batch of DVD extras.

For your hard-earned \$30, you get: two commentary tracks (one by director John McTiernan and production designer Jackson deGovia; another by the special effects team), two deleted scenes (one of which, showing the power being restored to the Nakatomi high-rise, can be optionally restored back into the movie via seamless branching), a nine-minute reel of other deleted scenes and bloopers, trailers and TV spots, an on-screen text with production anecdotes, articles from *American Cinematographer* and *Cinefex*, interactive stills gallery, the entire full-length script, assorted DVD-ROM features, and an innovative feature called the "Cutting Room."

This neat bonus allows you to access a handful of scenes from the movie, then re-edit them using alternate takes, or re-mix them by raising/lowering the sound effects or music! (Yes, Michael Kamen fans, here's *your* chance to get back at the sound editors!). Then, you can play back your "cut" and compare it to McTiernan's finished product. Criterion tried to implement a similar feature on their laserdisc of *Bram Stoker's Dracula* many years ago, but Fox has done a far superior job making it work on this DVD.

With a new DTS 5.1 soundtrack that blows apart any previous mix of the film, this definitive *Die Hard* truly proves to be worthy of its "Five Star Collection" namesake.

Incidentally, McTiernan—one of the few filmmakers who isn't afraid to deliver an honest commentary track—addresses Michael Kamen's score at several points, and says that Kamen's music at the end was re-scored with tracked music from *Aliens* since the composer's original score "didn't accomplish what" he wanted, and that the tracked music was "more effective" in its place.

The two sequels receive a slightly less elaborate treatment, but each contains commentary tracks, deleted scenes, and documentaries, mostly promotional. Fox has done a super job with these discs, wrapping up each jam-packed release with some of the most elaborate menu screens I've yet seen on DVD. **FSM**

Be sure to check out "Andy's Aisle Seat" for extensive coverage of the latest films and DVDs online at <http://www.filmscoremonthly.com>. The Laserphile can be reached via email at dursina@att.net.

(continued from page 35)

Best of collection offers great cues by Martin Böttcher, Germany's answer to Henry Mancini. Böttcher's catchy title tracks, whether jazzy or light, are smoothly arranged and benefit from an air of sophistication. Nora Orlandi's rich, expansive music for *Double Face* (*Liz and Helen*) nicely rounds out the personality of this latest Wallace anthology. Orlandi deserves attention not just for her obvious talents as a musician, but also because she successfully navigated the all-male terrain of the European community of film composers. *Double Face* (1969) was released on a German double-score album in 1998 (with Alessandrini's *The Devil's Nightmare*), but most of the highlights, excluding the main theme vocal, are found here. The *Double Face* soundtrack, done in the pop-symphonic style of the '60s, is a major work employing full orchestra and chorus. If you appreciate earlier Goldsmith, such as *The Prize*, you should not overlook this score.



STRANGE VICE: This picture cost Bender five dollars.

Fortunately, another fine Orlandi work was given its world premier release late last year: *Lo Strano Vizio della Signora Wardh* (*The Strange Vice of Mrs. Ward*) ★★★★★ - Nora Orlandi - Hexacord HCD SF 01 - 29 tracks - 48:54.

Roberto Zamori is to be commended for salvaging this more obscure work (an instant collector's item) by the lovely Miss Orlandi. Relying on many elegant variations of a wistful "lost love" theme, the score also has swinging party numbers; eerie suspense tracks; and a wonderful stand-alone piece, simply referred to as "Dinner Time," that smacks of all those classic leading-lady glamour cues of the '40s and '50s. My only complaint is that Roberto's

booklet offers two full-color posters for the film, but they've been reproduced at about the size of postage stamps (!). —**John Bender**

The Tailor of Panama ★★★

SHAUN DAVEY

Varèse Sarabande 302 066 243 2 • 16 tracks - 48:48

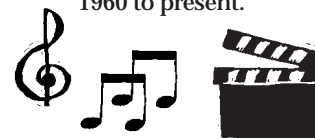
The score for John Boorman's *The Tailor of Panama* is a leisurely stroll through a handful of musical styles, most of which mesh well. "Harry Pendel, The Tailor of Panama" leads off the album and bridges atmospheric effects for guitar and bongo rhythms with full-orchestra writing. The richer orchestral passages merge smoothly with the ensemble players, and the tone is consistent. The occasional piccolo flourish might remind you of Davey's earlier Irish scores (in particular *Waking Ned Devine*), but for the most part, the music is low-key and unobtrusive, with the percussion and guitars providing a quasi-Hispanic feel. The mock-march of "The Tailor at the Palace" and the upbeat jig of "The Vibrating Bed" break up the more monotonous cues. The tone then darkens with "Harry, a Thief in His Own Home," a brief cue with some standard-issue low-end suspense chords sawing away. "Ten Million" builds to a brief-but-grand crescendo for full orchestra, Davey's main theme floating through the cue in clever permutations.

As the album goes on, it becomes clear that Davey doesn't have much else up his sleeve besides the ethnic colors and the standard suspense writing (i.e., "Panic and the Pentagon"). There are a lot of good moments, but it's repetitive and there's not a whole lot to hang your hat on for 48 minutes. "Harry's Drive Through the Carnival" echoes the more grandiose strains of "Ten Million," except on a larger scale, and "Louisa's Confrontation and the Death of Micky Abraxis" starts out with a mournful cello solo that coalesces into a driving, punchy section for full orchestra. It's basically a warm-up for the climactic cue, "The Ambassador, the Chase, and the Helicopters," which sets Davey's main theme in an escalating tempo before finally exploding into admittedly entertaining (albeit familiar) action material. The shift from lounge-music rhythms to Zimmer-esque attack patterns is a little jarring, but it's over before it wears out its welcome. —**J.C.** **FSM**

bridge the gap between the orchestral and jazz players. "There were improvisational structures that I constructed, similar to *The Cell*, where the orchestra had structures which were improvised within a certain harmonic structure." However, whereas *The Cell* was almost defined by this tightly controlled performance freedom, *The Score* used it as more of an occasional effect. "Because I had so many great soloists, I didn't really require the orchestra to be improvising, although there are a few bursts of orchestral improvisation." **FSM**

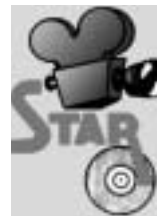
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DOWNBEAT (continued from page 15)

idioms. The composer found that this language provided a dramatic edge as well. "With fifths and fourths there's more ambiguity to it. You can write a score that allows the viewer to impose some of their ideas. It draws you in. It makes you think a little more."

Occasionally the orchestral players in *The Score* had to transcend traditional roles by adding some of their own improvisational touches for dramatic effect and, again, to help

Hans Across America

(continued from page 31)

back. I'm really glad I got it done. It was a miracle it got done."

Zimmer did have his own views on how to make the *Pearl Harbor* CD work as an album. "The one thing I wasn't going to do was to shove a lot of action music on it. Action music works when you're sitting in front of the screen and it's all happening. I thought we had too much of that on the *Gladiator* album. You make aesthetic choices as much as you can, and most of the time you get it wrong. I wanted it short and to the point: This is what I have to say and that's it."

Zimmer takes pains to differentiate between the audience of film music aficionados, who may feel cheated that they didn't get every cue of a particular score on the soundtrack album, and the much larger audience of mainstream listeners who contributed to the *Pearl Harbor* CD selling 200,000 units in its first three weeks. "Read the reviews at amazon.com about the *Pearl Harbor* soundtrack and you will be surprised," Zimmer says. "Had I put a shitload of action music on it, the reaction on amazon.com would be quite different. Those are not reviewers, those are paying customers. And I think there is a huge difference between someone who buys the album for quite a lot of dollars as opposed to being given a piece of music that they are expected to pay

for by writing a review," Zimmer says, turning to me and doing a credible imitation of Ernst Stavros Blofeld: "...don't you think, Mr. Bond?" Even Zimmer, however, is able to see the point of view of a worn-out film music critic who's sick of listening to new soundtrack CDs. "I'm sometimes in that position where I have to find young composers. You listen to this stuff, and maybe it's just personal point of view and personal taste, but you go crazy because you don't want to listen to the end, but you feel obliged because somebody took the effort."

Burning It up on Stage

Zimmer's self-effacing attitude extends to his first concert, immortalized on CD as *The Wings of a Film* and containing music from *Gladiator*, *Mission: Impossible 2*, *The Lion King*, *Driving Miss Daisy*, *The Thin Red Line* and others. "It's not something I do very well," Zimmer admits of the concert performance. "I was really terrified about doing it. Anything good about that CD truly is the musicians and Al Myerson, my engineer. Because after the concert when I looked at the video and heard the sound on it I thought we could never turn that into anything that could be released. It's a very different experience to go out and play live when you have all that energy, and it's like being on a movie. You have this whole thing going on, the event, people doing things on stage, and some of them are not even as dull as me. There's an energy, so you can get away with the bad nerves and bad recording techniques. Orchestra through a PA system is just a horrendous experience. Al just started going through the tracks and started playing things where he knew they weren't sounding so bad. I had the mattress out, I promise you; I was ready to burn the tape—you know, pour petrol on the whole thing and pay enough money to make it all disappear."

In addition to the Flanders Film Festival, Zimmer got assistance from the Decca music label in setting up the concert. "Was it fun, ultimately? Yes. It was great fun. I did learn to relax and enjoy it, and I actually would do it again. I just read in *The New York Times* that there's a cello festival in England where they get lower cellists together and they play things, but they have no repertoire. And I thought, hey, I've got a repertoire for you—how little is 28 celli and 8 basses in *The Fan*? I've got things I've written for celli left, right and center. *The Fan* was just celli, bass and fuzzbox. I'd love to bring my fuzzbox."

Zimmer had his own rationale for what music he performed at the concert. "I was going to call the whole thing the Guilty Pleasures Tour," he says. "I have a theory that

people will always admit to having a Paul Simon record or a Beatles record and they might even admit to owning an Abba record, but a soundtrack is a guilty pleasure—no one's going to say, 'Hey, listen to my Sergio Leone spaghetti westerns album.' But they all have it, and they all love it. I wanted to play all the pieces that I really liked, not really the Greatest Hits. At one point before we did it I saw them describing the concert as Hans Zimmer's Greatest Hits and I thought, 'God, I'm already dead.' For instance, I am not playing *The Lion King* the way it is in *The Lion King*. It was more like, I hadn't seen [guitarist] Pete [Haycock] for a long time, who played guitar for me on *Thelma and Louise*—what a perfect opportunity."

Zimmer also chose his adaptation of Orff's *Musica Poetica* from *True Romance*, which Zimmer says was written "in a bit of a huff. They had only given me enough money for my musicians and then wanted to book the most useless ensemble that you could possibly use in a film score, which was nine marimbas. I had to play it as a kid in school and I hated it then so I thought I'd transcribe it for orchestra. I just wanted to get some of these amazing musicians back like Lisa Gerrard and Lebo M, who spends more and more time in Africa; I get to see these people less and less and work with them less and less. So it was very much about picking pieces that were written for very specific musicians. The *Mission: Impossible [2]* piece was written specifically for Peter, and it's a little different from what's in the film."

The Wings of a Film is surprisingly introspective for a concert album, eschewing some of Zimmer's big, popular action themes in favor of more intimate material. Zimmer says that doesn't mean he didn't play big themes like *Backdraft* and *Crimson Tide* at the concert. "It didn't sound good," he explains. "I did those but they just didn't sound so good. A lot of my stuff you cannot really do in three orchestra rehearsals."

Zimmer has Ridley Scott's *Black Hawk Down* ("I refuse to even think about it") and the next James L. Brooks feature coming up; he's conquered the worlds of live concerts and blockbuster feature films, won Oscars and made platinum records—so what does he really want to do? "Unfortunately, Randy Newman already did it—write an opera on Faust," Zimmer says. "My other dream project would be to just be at the Oscars when Randy Newman accepts his Academy Award, because I can't wait for that speech! My theory is the only reason he hasn't won is because the world is not ready for his speech." **FSM**

Read the reviews on amazon.com about the PEARL HARBOR soundtrack... Had I put more action music on it, the reaction would be quite different.

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Newman's last score at Fox and one fondly recalled by Golden Age aficionados. The film is an ensemble look at the working world from a woman's point of view, with a sprawling cast including Hope Lange, Stephen Boyd, Joan Crawford, Suzy Parker, Robert Evans, Martha Hyer, Diane Baker and Louis Jourdan. Newman's score covers the film with a romantic mist of longing and nostalgia, making wide use of two main themes: one an optimistic title song (with lyrics by Sammy Cahn, performed by Johnny Mathis), the other a melancholy, bittersweet melody often carried by piano. The two themes are scored in a variety of treatments, from fully symphonic to small-ensemble jazz, with the piano theme slowly developed into an "obsession" motive as madness overtakes one of the characters. Newman also provides a rich handful of original themes and passages for the story's supporting characters.



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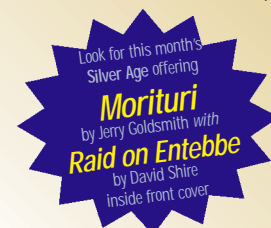
Next month: Can you picture it?

1. Main Title	4:58	19. The Corsage	1:06	31. London Calling (mono)	3:20
2. Farewell to Eddie	0:53	20. Gregg's Dementia	2:27	32. Barbara and Sidney (mono)	1:05
3. Goodnight	1:08	21. The Pillow Case	1:10	33. Gregg's Dementia (mono)	2:27
4. The Auditions	0:46	22. I Won't Be Your Mistress/ Death for Gregg	5:06	34. Street Scene (temp music)	1:42
5. The Apartment	2:00	23. End Title	2:38	Total Time:	22:54
6. Who Wanted It	0:50	Total Time:	48:21		71:14
7. Amanda	1:19				
8. London Calling	3:20				
9. The Radio	3:37				
10. Barbara and Sidney	1:05				
11. We Meet David	2:24				
12. Gregg (New York)	2:03				
13. The Pied Piper	2:02				
14. The Rape (source)	1:33				
15. Then Let Go—Now	1:01				
16. The Real Kiss	3:57				
17. I'm Busy Tonight	1:43				
18. End of Play	0:38				

"The Best of Everything" by Sammy Cahn and Alfred Newman. Main title version performed by Johnny Mathis.

BONUS MATERIAL

24. The Best of Everything (demo)	3:08
25. Again	3:12
26. Something's Gotta Give	1:23
27. Kiss Them for Me	1:15
28. April (piano)	0:59
29. The Cafeteria (Incomplete stereo)	3:14
30. Who Wanted It (mono)	0:50



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